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Wide World Studio photo

SYDNEY RAYNER

Tenor

Five Years with the Paris Opera Comique, Now with the Metropolitan Opera

ROSA PONSELLE
was heard on the Sears-Roebuck Hour over the Columbia Broadcasting Chain on December 10. (Wide World Photo.)

EMANUEL FEUERMANN,
cellist, appeared with the New Friends of Music in their concert series on November 29 at Town Hall, New York, in a program devoted to Beethoven. Mr. Feuermann's New York recital took place in Carnegie Hall on December 11.

MYRA HESS,
English pianist, will be heard this season for the first time on the Ford Hour from Detroit. Miss Hess, whose American tour has been completely booked for several months, begins her season in Washington, D. C., on January 3. Her engagements take her through the East and Middle West, and her New York recital occurs on January 24 at Town Hall.

ANN FRESCHMAN
in one of the dances for her current repertoire. Miss Freschman is the head of a group whose other members are Bernadette Arechaga, Mary Jane Chaddock, Barbara Davey, Ann Kilkman, Eve Maya, Marvis Moore. William Kulkman is their pianist. (Photo by Georges Marant.)

HELEN GLEASON,
artist from the Cesare Sturani studios, has been released by the Metropolitan Opera Company to sing the leading role in the new Shubert production, Fredricka, with music by Lehar.

RICHARD CROOKS
revived his desire for a farm of his own when he drove a new rubber-tired tractor on one of the large Firestone farms.

ALBERT SPALDING,
American violinist, ready to fly from The Hague to Amsterdam on his recent European tour. (Photo by Gevaert.)

FRANK MANNHEIMER
this autumn has broadcast from London to India, Australasia, Canada and Shanghai, China. Mr. Mannheimer has returned to London from Dublin, where he played a concerto of John Field with the Dublin Philharmonic Orchestra, the first time the concerto had been played in Field's native land. Mr. Mannheimer repeats this work in London on January 11, the centenary of Field's Death.

THELMA SPEAR LEWISOHN,
soprano, has sung in Ottawa, Can., Boston and cities of California, in addition to a New York recital in Town Hall on October 11. Mrs. Lewisohn is a product of eminent teachers in New York and Vienna. For the past decade she has appeared in concert, having toured from Jerusalem to Berlin and from Vienna to Paris. She has been soloist with the Lamoureux, Poulet, Pasdeloup and Sorbonne orchestras, and also appears over the radio. (Photo © Bachrach.)

RE-ENACTING THE LIFE OF EFREM ZIMBALIST
in a comic skit at a party in honor of the twenty-fifth anniversary of the violinist's American debut. Left to right back row: Samuel Chotzinoff, Jascha Heifetz (as Zimbalist), Mrs. Zimbalist, Mr. Zimbalist, Marcia Davenport (as her mother, Mrs. Zimbalist), David Sarnoff (as a confidence man) Germaine Schnitzer, Marc Connelly, Nicholas Moldavan (as Gatti-Casazza). Front row: Pauline Heifetz (as a Geisha Girl), Mischa Levitzki, Mrs. Thomas Finletter (as Zimbalist's mother), Pierre Luboshutz (as a Russian peasant).

(See Inside Back Cover for Additional News Pictures)

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Philidor's Ancient Oratorio Delights Listeners in Paris

Charming Music Based on Poem by Horace—Gieseking, Segovia Give Recitals—Concerts of Gramophone Records Remain Popular

By IRVING SCHWERKE

PARIS.—Our urbane delights within the last period were increased by the resurrection of Carmen Seculare by Philidor (1726-1795). Philidor (as knoweth every member of the "appreciation" classes which flourish in America) is rated in history as a French composer, a famous chess player, and one of the first creators of the *opéra-comique* in France.

The exhumation took place under the auspices of the French Genius Association in celebration of the Latin poet Horace (64-8 B. C.), and under the presidency of His Excellency, the Italian Ambassador to France. It was performed by an excellent ensemble directed by Felix Raugel; presented (from the poetic aspect) by Xavier de Magallon; attended and applauded by a numerous throng, and, in short, provided an evening charged with pleasurable instruction and instructive pleasure.

Vast experience has taught me how dreary excursions into the past can be, and it is a joy to be able to report that the unearthing of Philidor's masterpiece—its first performance was at London, in 1779, after which it attained popularity in Paris, also in Russia at the court of the Empress Catherine—provided a brilliant exception to the general rule, and the critic would have to go far out of his way to inumbrate it with censure.

The composition is to be ranked as one of the most successful of French oratorios. Taken in its entirety, the music is utterly charming, and if it does not dazzle the vision or overthrow the emotions, it has the power of holding the attention in a state of enchantment from first note to last. Philidor carefully follows Horace's poem, written at the command of the Emperor Augustus, in the year 17 B. C., for recitation at the secular games, held at certain intervals for the purpose of conserving the protection of the gods over Rome and her empire. Outstanding numbers of the work are a choral invocation to Phoebus and Diana, Prayers to the Goddess of Life, a Hymn to Apollo, and a surpassing largo, Glory to Augustus.

SHINING STARS

The rush of virtuosos has set in. We have recently had three wonderful ones. Gieseking was overtowering in his reading of Davidsbündler (Schumann). For spiritual, ethereal quality, his tone is unique. At a *soirée* given by the Minister of Czecho-Slovakia and Madame Stefan Osusky, Rudolf Firkusny won all hearts in a program of Scarlatti, Chopin, Liszt, Debussy, Poulenc, Suk and Smetana.

Another arch-enthraller is guitarist Segovia. His playing does something to you it were impossible to analyze or describe; and as that something is very good, you join in with the rest of the hearers, and clap and shout until Segovia increases his program of Sanz, Weiss, Bach, Roussel, Turina, and so on, with a list fully again as long.

ORCHESTRAL FARE

In the symphonic domain nothing particularly worthy of notice has come to pass except the first performance, under Monteux and his orchestra, and with soloist Yvonne Astruc, of a concerto for violin and orchestra, by Germaine Tailleferre. It is a composition which has the merit of keeping the fiddler fiddling practically all the time, of saying things which if not soul-searching are at least never disagreeable, and of having a goodly fund of wit, lightness, and what is known to the Gallic mind as *esprit*.

Enregistered music and its problems being vital subjects in these parts, it was with expectation that two sets of new records were heard—you may not know that, when

(*Continued on page 29*)

Prague Audiences Regaled By Numerous Celebrities

Rafael Kubelik Returns Home—Victor de Sabata Welcomed—Philharmonic Introduces Pops—Milstein, Szigeti, Huberman and Garbousova Score Strongly

By GERTH-WOLFGANG BARUCH

PRAGUE.—With eager curiosity public and critics looked forward to the first appearance here of Rafael Kubelik, returned home with American laurels. Conducting the Czech Philharmonic, the young musician proved that he has grown in technical and interpretative ability during his absence of two years. After directing a too superficial reading of Mozart's Prague Symphony, he was admired for illumining the vital forces in Borodine's second symphony and instrumental radiancy in the Tannhäuser Overture (Wagner). Maria Tauberova, young Czech newcomer of charming appearance, sang three arias with coloratura gifts of no mean order.

After triumphs in Vienna and Berlin, Victor de Sabata, chief of La Scala in Milan, delighted our public with his program of drawing-cards. I regret I could not share the enthusiasm of the thronged house for Sabata, who did nothing but enrapture his listeners by elegance and brilliancy of his gestures. His forthcoming delivery of Verdi's Requiem, will reveal whether Sabata is equal to difficult and artistic tasks. Jarmila Novotna, although not singing with as much beauty as in previous hearings, won thundering applause after her three numbers. The Czech Philharmonic Orchestra achieved outstanding dynamic and rhythmical results in Pines of Rome (Respighi), Bolero (Ravel) and New World Symphony (Dvorak).

LADIES TO THE FORE

The women's section of the Fidac Society (Federation Interalliée des Anciens Combattants) gave a gala *soirée*, presenting a fine program and two remarkable newcomers. The first number was Zrani, tone poem by Suk, conducted by Karel Jirak with his wonted skill. Mlle. Vernet, Parisian soprano, disclosed a sonorous voice of splendid expressiveness. Aline van Barentzen played Schumann's piano concerto entirely to her credit.

A new departure for the Czech Philharmonic Orchestra is a series of eight popular concerts—completely sold out before hand. The first concert, an all-Dvorak program, brought a new violinist: Alexander Plocek, who played the violin concerto admirably. The orchestral items were led by Frantisek Stupka in a routine manner.

MASTERS OF THE BOW

Nathan Milstein gave a miscellaneous program with marvellous sweetness of tone, perfect technic, and intimate knowledge of preclassic style. The peak of the evening was the Bach Chaconne, which aroused the packed house to ovations.

Josef Szigeti must be congratulated on having offered a well selected and interesting program. Outstanding in the first part was a stirring reading of an unaccompanied sonata by Bach, the fugue movement being played with wonderful transparency. The listeners also applauded sonatas by Handel and Beethoven and pieces by modern writers.

The hall was full to overflowing when Huberman presented violin concertos by Bach, Beethoven, and Mendelssohn. His presentation of the slow movements will linger long in memory. Georg Szell, conducting excellent accompaniments, helped greatly to make the concert a memorable event.

GARBOUSOVA'S SUCCESS

The local debut of Raya Garbousova was a towering success for the Russian cellist. One of the high points was Reger's difficult

(*Continued on page 28*)

Kleiber Impresses in Moscow With New U.S.S.R. Orchestra

Organization Serves as Symphonic Object Lesson—Moscow Knows Its Beethoven—Klemperer's Guest Conducting—Dance Olympiad Held

By VALENTINE V. KONIN

Moscow.—Far more than in preceding years, the opening events of the season were auspicious. The State Symphony Orchestra of the U.S.S.R. (recently brought to life by the National Arts Committee) made its debut with a Beethoven symphony series under Erich Kleiber. The orchestra is the first of its kind in this country, as regards quality and quantity of musicians comprising it, as well as the seriousness of the problems included in its plan of action. The intent of the orchestra is to put an end to certain weak practices of heretofore existing ensembles, particularly as regards poverty of repertoire, and to develop a new and warmer attitude towards contemporary music.

Credit must be given to Kleiber for presenting a dramatic and unsentimentalized Beethoven. Although, in an interview with your correspondent, Kleiber modestly described his achievement as "merely an attempt to show what can be done with a new orchestra in three weeks' time," he has really accomplished a great deal more: it is no light task to interest an audience in Beethoven when that audience has heard Beethoven oftener than any other composer, living or dead, with the possible exception of Tschaikowsky.

Otto Klemperer followed with a program of Brahms' first symphony, excerpts from Tristan and Isolde, nocturnes by Debussy, and C minor piano concerto by Beethoven. Apart from the last-named, the list appeared surprisingly fresh to the local audience. Fêtes brought forth amazed delight, with such subtle and gradually deepening color and force came the climax. Emil Gilels, soloist in the Beethoven, is a conspicuous pianist here. He has been in the public eye ever since as a lad of sixteen he carried off first prize in the first National Musicians' Contest. His sharing last summer with Jacob Flière (another Soviet virtuoso) of the first two prizes at the Vienna contest, has been regarded in the country as an event of national significance.

DANCE OLYMPIAD

The functioning of the National Arts Committee has made itself strongly felt this season. From the moment of its organization a little over half a year ago, the committee has plunged into an energetic art campaign, devoting attention to varied activities in both professional and folk art. The National Dance Olympiad, now taking place here, reveals truly marvelous examples of artistic ingenuity on the part of the various nations inhabiting the U.S.S.R. territory. Along with hackneyed imitations of so-called professionalized art, characteristic of some of the more cul-

(*Continued on page 29*)

Barbirolli Engaged For Three Years

New York Philharmonic Orchestra Announces Its Appointment of British Conductor as Sole Leader and Musical Director

John Barbirolli, thirty-seven-year-old British conductor, who made his American debut this season as leader of the first ten weeks of the New York Philharmonic Orchestra season, has been engaged for three years as sole conductor of that organization. The announcement, made on December 10 by the orchestra's board of directors, stated that he will be the first full-time permanent conductor of the Philharmonic in sixteen years. He will also be the musical director, a post formerly held by Toscanini.

The board of directors called his engagement "a significant decision, marking a new era in the history of the society." The statement continued:

"It is the solution, the board feels, of several major issues which have confronted the Philharmonic for some time: the need for a young conductor of artistic integrity who could build toward the orchestra's future as well as enhance its present; for a director whose talents are recognized in such specific terms as increased audiences; for a man strong and vital enough to mold the orchestra into a consistent personality and technical unity.

"In Mr. Barbirolli the society believes this three-fold problem can be solved. Next year will be the first time since 1920-21 that the Philharmonic has had a permanent conductor for the entire season.

"Particularly encouraging has been the public's enthusiasm, evident in an amazing

(*Continued on page 6*)

Metropolitan Opening Week Bills

Thirteen New Artists to Make Debuts

The first week's schedule of the Metropolitan Opera, which is opened on December 21 by a performance of Die Walküre with a cast already announced, also features the restoration of Samson and Delilah (absent from the Metropolitan repertoire for eleven years) and The Bartered Bride. Thirteen new artists also make their debuts, comprising: Vina Bovy, Belgian soprano; Natalie Bodanya, American soprano; Lucielle Browning, American mezzo-soprano; Muriel Dickson, Scottish soprano; Irene Jessner, Viennese contralto; Maurice de Abravanel, Portuguese conductor; Karl Laufkoetter, German tenor; George Rasely, American tenor; Wilfred Engelmen, American baritone; Norman Cordon and John Gurney, American bassos.

Following Die Walküre on Monday night, Tristan and Isolde will be sung on Wednesday evening, with Mmes. Flagstad and Thorborg and Messrs. Melchior, Huehn, List, Karl Laufkoetter, Clemens, Gabor and Wolfe, with Bodanzky conducting.

Hänsel and Gretel, followed by The Bat, is the Christmas holiday matinee on Thursday, the former with Mmes. Jessner, Mario, Manski, Doe, Lucielle Browning and Symons and Mr. Habich; Mr. Riedel conducting. The Bat is to be danced by the American Ballet.

Traviata is to be given on Thursday evening, with Mmes. Vina Bovy, Browning and Votipka and Messrs. Martini, Tibbett, Norman Cordon, Wilfred Engelman, Cehanovsky and Bada; Panizza conducting.

The Bartered Bride will be sung in English on Friday evening with Mmes. Muriel Dickson, Natalie Bodanya, Browning and Kaskas and Messrs. Chamlee, George Rasely, D'Angelo, Engelman, John Gurney, and Cordon; Pelletier, conductor.

Samson and Delilah is scheduled for Saturday matinee, with Gertrud Wettergen and Messrs. Maison, Pinza, List, Gurney, Engelman, Bada and Altglass.

Il Trovatore is the popular Saturday night opera, with Mmes. Rethberg, Castagna and Votipka and Messrs. Jagel, Bonelli, Lazzari, Paltrinieri and Gabor; Papi, conductor.

Baltimore Musical Fortnight Holds Choice Assemblage of Musical Treats

Ballet Russe Draws Throngs—Heifetz Appears with National Orchestra, Elman with Philadelphia Forces—Recitalists Include Flagstad, Martini, Feuermann, Kullmann, Kedroff and Musical Art Quartets

BALTIMORE, MD.—With the current musical season progressing apace, it is a pleasure to report that packed houses are no longer the exception but in nearly every case the rule. The high peak in attendance for the current season was achieved by the one-night appearance at the Lyric of Col. W. deBasil's Ballet Russe which drew an audience of nearly 3,200 people, 450 of which were standees. The gathering was a brilliant one and showered applause on the ballet troupe which presented a program including Le Pavillon, Scheherazade, Le Spectre de la Rose and Danses Slaves at Tsiganes. Of the four, the first was best, and the last, least interesting. Antal Dorati conducted.

HEIFETZ WITH NATIONAL ORCHESTRA

The National Symphony Orchestra, directed by Hans Kindler, returned to the Lyric on November 24 with Jascha Heifetz as the distinguished soloist. Selecting the Brahms concerto, the violinist gave a superbly clean-cut, impressive performance of a work that abounds in varying difficulties. The program opened with an Introduction and Passacaglia from Purcell's Dido and Aeneas, which was followed by a magnificent performance of Sibelius's first symphony.

On Thanksgiving evening, a large audience turned out to welcome that popular artist of opera, radio and the movies, Nino Martini. The attractive young tenor made a particularly good impression with his singing of the French and English groups on his program, as well as the Spanish group with which his recital ended. Martini was liberal with his encores, which were chosen from all fields of music. Fine accompaniments and solos were offered by Martini's assisting pianist, Miguel Sandoval, who also appeared as a composer.

PEABODY RECITALS

The Peabody Friday Afternoon Recital series has been proving particularly interesting. On November 13, the recitalist was the popular Fraser Gange, Scottish-born baritone, who has been a member of the faculty at the Peabody for several years. Mr. Gange may always be counted on to present songs off the beaten path as well as familiar Lieder in a manner that makes them peculiarly his own. His interpretations are always interesting. George Bolek, of the Peabody staff was the accompanist. On December 20, Pasquale Tallarico, also a member of the Peabody faculty, was the soloist and he gave, as in the past, a program pleasantly populated with unhackneyed musical items. Mr. Tallerico must be commended for including two compositions by MacDowell on his program, which opened with Gagliarda by Respighi. There were a number of encores at the recital's conclusion.

On the following Friday, the Austrian cellist, Emanuel Feuermann, was the soloist. His interesting program began with a Beethoven sonata in D major which was followed by DeFalla's popular and colorful Suite Populaire Espagnole. Compositions by Mozart, Debussy, Brahms and Davidoff rounded out the remainder of the program, which did much to advance the fine reputation established last year by this cellist.

Charles Kullmann, young tenor of the Metropolitan Opera Company, made his debut on December 4 in a recital that gave pleasure to a large audience displaying eager interest in his program. Mr. Kullmann's operatic style naturally influences much of his singing but, this aside, his program was one of unusual interest.

MUSICAL ART QUARTET IN BRAHMS

The Bach Club brought its Brahms Cycle to a conclusion with the seventh performance of the Musical Art Quartet at Cadoa Hall on November 30. As in a number of the earlier recitals, the quartet was assisted by Frank Sheridan and the program included the Brahms' violin sonata in A major, A minor string quartet and the piano quartet in G minor.

The Kedroff Quartet returned to Baltimore after an absence of four years and gave an interesting program to a small audience at the Alcazar on November 30...The Baltimore Music Club opened its fourteenth season at the Southern Hotel on November 14 with Robert Wiedefeld, of this city, as the soloist. Better known to radio listeners as Robert Weede, the guests of the club heard a vastly improved baritone from the one who left here some years ago. Virginia Castelle played the piano accompaniments...Elizabeth Carrington, young American soprano, assisted at the piano by Frank Bibb, made her debut in Baltimore at Cadoa Hall on December 2. Miss Carrington gave ample evidence of her European musical background... When the Baltimore Music Club Chorus appeared at the Maryland Casualty Auditorium on November 15 under the direction of Franz C. Bornschein, the program included Mr. Bornschein's vocal transcription of Rimsky-Korsakoff's Song of India...Deszo D'Antalffy, Hungarian composer and organist, has dedicated his newest choral work, Divertimenti, to the chorus of the Peabody Conservatory of Music. Louis Robert conducts the chorus.

The Baltimore Civic Opera Company opened its current season with a commendable performance at the Auditorium Theatre on December 8 of Samson and Delilah. Eugene Martinet directed the entire production which enlisted the services of a fairly large orchestra and a chorus and ballet that totaled 150 people. Michael Nicholoff is deserving of much credit for the work of the ballet. Margaret Gilner appeared as Saint-Saëns' heroine. The audience was enthusiastic.

ELMAN WITH PHILADELPHIANS

With Mischa Elman as soloist, the Philadelphia Orchestra returned to the Lyric on December 9 for its second concert of the season. The diminutive Eugene Ormandy was at the helm of the Philadelphia forces and steered them through their two solo ventures—Wagner's Faust Overture and the Brahms second symphony. Elman played the Tschaikowsky violin concerto, with big tone and maximum effect in a polished, well-rounded performance.

FLAGSTAD SINGS

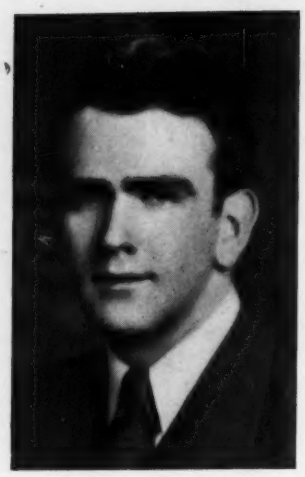
Kirsten Flagstad gave an enjoyable recital before a comfortably filled Lyric on December 10, her program opening with four songs by Richard Strauss and closing with Wagner, touching en route on Grieg, Jordan, Marx and—in the English group—Michael Head, Ernest Charles and Frank Bridge. The singer was in fine voice and the thrilling "freeness" of her tones roused the audience to a pitch of enthusiasm that, prolonged at the conclusion of the printed program, produced many encores and was only quieted by the dimming of the lights. One of the high spots of the recital was the singing of Grieg's Ich Liebe Dich in Norwegian. No small part of the recital's success was to Mme. Flagstad's accompanist, Edwin McArthur, and she shared nearly all of her recalls to the stage with him. The latter used no music before him, an amazing feat when one considers some of the numbers on the program. G. K.

Boston Has Visit by San Carlo Opera

Rachmaninoff Among Recitalists—Various Orchestral and Choral Programs Presented

BOSTON—The San Carlo Opera Company, which has not visited this town in several seasons, although it used to be a fairly regular caller, gave a week of opera at the Boston Opera House, beginning with Carmen on December 7. This particular performance, like the Aida of the following night, was graced by the appearance of Coe Glade as guest, who took the title role on the first occasion and Amneris on the second.

Otherwise the singers were, for the most part, familiar to Bostonians from previous visits. And so, too, was the quality of the performance, so far as this ubiquitous correspondent was able to verify. The other operas of the week included Martha (in English), Lohengrin, Madam Butterfly, Rigoletto, Faust and Il Trovatore—nothing startling, as will readily be seen. This writer, witnessing and listening to most of them, found the Butterfly the most grateful on the whole.



GEAN GREENWELL,

bass-baritone, will be one of the soloists at the performance of The Messiah at Carnegie Hall, New York, on December 22, under the direction of Albert Stoessel. Mr. Greenwell sang in Rossini's Stabat Mater and Grieg's Olaf Trygvasson at Chattanooga, Tenn., on December 8, and in concerts in Plainfield and Freehold in November. He is also booked for the Bach Festival on May 19 and 20 at Sunbury, Pa., sponsored by the Mendelssohn Club Chorus of that town, conducted by John Lewis Roberts.

The presentation of the Puccini work was the smoothest and best co-ordinated. It had, in addition, the advantage of the graceful and expressive Hizi Koyke in the title part. The company played to fairly large and responsive audiences during the week.

PIANISTIC TRIO

Sergei Rachmaninoff played in Symphony Hall on December 6 before the customarily large and enthusiastic audience. His program, which was more or less typical, included the Bach-Liszt fantasy and fugue in G minor, Beethoven's sonata (op. 109), a group by Chopin, his own four Etudes-Tableaux (op. 33) and several virtuoso pieces.

Another and a younger, less pretentious pianist played in Jordan Hall on December 5—Ruth Klug, who was making her first appearance in Boston. In a program that listed succinctly Beethoven's sonata in E major (op. 14), Bach's Sixth English Suite in D minor and the twenty-four Chopin preludes, Miss Klug proved to a not very large but cordially inclined audience that she is musical and talented; possessed of a virtuoso technic that usually serves her well, and has been well prepared for the path she has but begun to pursue.

A third pianist was Ania Dorfmann, recently arrived for her first American tour. This Russian lady made an excellent impression, at her recital in Jordan Hall on December 9, in a program consisting of a sonata by Galuppi, another by Beethoven (op. 2, No. 3), Schumann's Phantasiestücke (op. 12), Liadov's variations on a Polish Folk Song, three numbers by Debussy and a group by Chopin. The most notable virtue in Miss Dorfmann's playing—and it was only one of many—was her refined and sensitive touch, the deliciously feminine character of which did not prevent her from giving penetrating reproduction to such essentially masculine music as the Schumann.

FLUTE PLAYERS' CLUB

The Boston Flute Players' Club, a chamber music organization which, under the artistic direction of Georges Laurent, has placed Boston heavily in its debt in the past, began a new season of five concerts at the Hotel Vendome on December 6. The program, less provocative than many which this organization has given, but no less interesting, consisted of Boccherini's fifth quintet (op. 13), for strings, Beethoven's Serenade (op. 25), for flute, violin and viola, and Chausson's quartet in A major for piano and strings. The competent performers, all members of the Boston Symphony Orchestra, were Mr. Laurent himself, as flutist, Gaston Elcus and Norbert Lauga, violinists, Jean Lefranc, violist, Alfred Zighera and Leon Marjollet, 'cellists, and Jesús María Sanromá, pianist

OTHER EVENTS

Other recent events, for which briefer mention must suffice, included meetings of the WPA Composers' Forum Laboratory on December 3 and 10, when music by Robert W. Manton and Joseph Wagner, respectively, was presented; a concert of the State (WPA) Symphony Orchestra, conducted by Alexander Thiede, at Sanders Theatre, Cambridge, on December 3, when the program included the first performance of F. S. Converse's third symphony in F major and when Ruth Culbertson, Boston pianist, was the soloist in Mozart's concerto in F major (K. 459); a recital by Wallace Thompson, Negro tenor, in Steinert Hall on December 6, when the program included music by Peri, Monteverde, and Handel, in addition to excursions into the more recent French, German and American composers; an unusual program, including music from ancient Greece and from the Byzantine Christian period, sung by the Byzantine Greek Chorus under the direction of George Alevizos at the Museum of Fine Arts on December 6; and, finally, a Christmas carol concert by the Mount Holyoke College Carol Choir in John Hancock Hall on December 11, when the director, William Churchill Hammond, who is to retire at the end of this season, made his last appearance in Boston. M.S.

Barbirolli Engaged For Three Years

(*Continued from page 5*)

growth in attendance, especially at the Sunday afternoon concerts. A proportion of the augmented ticket sale could be accounted for by the general improvement in business conditions but a large part of it is obviously due to the hold Mr. Barbirolli has gained on the music lovers of this city in eighteen concerts he has conducted here since his debut program last November 5."

Mr. Barbirolli was born in London, December 2, 1899, of an Italian father and French mother. On his father's side there were notable musicians in his family for several generations. He studied violin and cello, obtained a scholarship at Trinity College in London and made his debut at eleven in a Queen's Hall concert. He also played in chamber music groups. In 1925 he founded the Barbirolli Chamber Orchestra, the following year conducted with the British National Opera Company, and in 1927 with the London Philharmonic and Symphony orchestras, as well as at Covent Garden. In addition to appearing as guest with many British ensembles, he is the conductor of the Leeds and Glasgow orchestras.

After his final appearance this season with the Philharmonic on January 10, the baton will be shared by Igor Stravinsky, Georges Enesco, Carlos Chavez (each for a fortnight) and Artur Rodzinski, conductor of the Cleveland Orchestra (for eight weeks).

No decision has yet been made as to the length or other details of the 1937-8 Philharmonic Orchestra season, it was said last week at the offices of the organization.

Flagstad and Deering in Waldorf Musicale

Kirsten Flagstad, soprano, and Henri Deering, pianist, were the recitalists at the Diaz Musicale at the Waldorf-Astoria Hotel, New York, on December 12. Mme. Flagstad sang the aria Leise, Leise from Weber's Der Freischütz, Wagnerian excerpts from Lohengrin and Tannhäuser, and songs of Amy Worth, Charles Huerter and Frank La Forge; a group in Norwegian were Grieg's Med en Vandlilje, Mot Kveld (Backer-Grondahl) and Tak for Dit Raad (Grieg). So much critical ingenuity has gone into the weaving of mantles of praise for Mme. Flagstad that she has left the critical vocabulary rather threadbare. Perhaps it is by this time sufficient to say that she exerted her customary tonal spell, and the audience succumbed completely, applauding zealously everything she sang, especially the Wagner excerpts and the Norwegian songs; of these items, Mme. Flagstad had to repeat Mot Kveld. Her accompanist was Edwin McArthur, a consummate artist in this role, adept at creating the mood of the various numbers.

Mr. Deering's fine pianism is familiar to those who have been attending the Diaz Musicales for the past few seasons. A performer of polished technical attainments, he possesses in generous measure the poetry and warmth of temperament that make a masterly interpreter. To the keen enjoyment of his auditors, he played several pieces by Brahms, Prelude in A minor and La Fille aux Cheveux de Lin by Debussy, Andaluza (deFalla) and Polichinelle (Rachmaninoff). G. N.

New Opera Group in London Has Nationalism As Its Goal

Gives Premier of Pickwick by Albert Coates—England and Germany in Orchestral Reciprocity—Nadia Boulanger Crosses the Channel —Lieder Singers Gain Admiration

LONDON—Covent Garden is having a most unorthodox activity thrust upon it this year. At a time when it ought to be hibernating, or leading a disreputable double life as a popular dance hall, all is hustle and bustle, for the British Music Drama Opera Company (directed by Albert Coates and Vladimir Rosing) has embarked upon its career. The B. M. D. O. C., spiritual successor of the B. N. O. C., lacks neither initials nor initiative. Its aim is nothing less than to "establish a permanent national opera" in Great Britain, and its policy is avowedly "devoted to the interests of British artists." These fine words were not new: the dream of a national opera is almost a national aspiration; and the British operatic artist deserves better than is his lot. But, alas, the dream has often turned into a nightmare; and the public, foolish though it may seem, is not interested in a policy for anybody's benefit but its own.

The persent venture therefore faces no rosy path, and it will take all of Albert Coates' unbounded energy and Vladimir Rosing's ingenuity to insure its survival. It cannot be said, moreover, that the moment for its birth was auspiciously chosen, for the Dresden Opera Company, as seasoned an organization as exists in Europe, has completed a brilliant fortnight in the same house.

MR. PICKWICK GOES OPERATIC

The first weeks brought us performances of Boris Godounoff, Madam Butterfly, The Fair of Sorochinsk (mated with Pagliacci) and, as a British *bonne bouche*, the world premiere of Pickwick, by Mr. Coates himself. Let it be said at once that Pickwick is not an ideal subject for an opera. Given the genius of Wagner, the lyric inspiration of Puccini and the cleverness of Strauss, no one could have turned Pickwick into an operatic masterpiece. For Dickens' satire is an unfailing solvent to all heroics, his homely prose an antidote to lyric elevation, and his simple situations defy all theatrical and polyphonic finesse.

But Mr. Coates was surely aware of all this when, in this year of Mr. Pickwick's centenary, he dedicated this valiant and gracious attempt to "all lovers of Dickens" rather than a posterity of music lovers. Within these natural limitations he has provided for Dickens enthusiasts an entertainment that brought both laughter and tears. No less than forty of the beloved characters of the world's most popular novel passed across the stage; nine famous episodes—from the Rochester Coach and the party at Dingley Dell to the Fleet Prison and Mr. Pickwick's Dulwich home—made as many cleverly devised scenes.

A genuinely English tune accompanies Sam Weller as he shines the shoes at the White Hart; a suspiciously Vienese waltz intrudes into the jollity of Mr. Wardle's home; and some near-Russian pathos gives us a glimpse of real tragedy in the debtors' prison scene. Here, indeed, is a hint of deeper things that may be reposing in Mr. Coates' ample bosom—or on his manuscript shelves.

The performance under the composer had dash and finish, and presented a galaxy of vocal talent which one cannot begin to recount. William Parsons breathed dignity and beneficence in the title role; Dennis Noble sang Weller's tune so infectiously that it was hard not to whistle it on the way home; Vera de Villiers was a pathetic but mellifluous Mrs. Bardell, and Henry Wendon as Jingle lived up to his name, accompanied as he was by all the "jingles" of the orchestra.

BUTTERFLY AND BORIS

Madam Butterfly is done in English so often nowadays that nobody minds. The B. M. D. O. C.'s production, moreover, had the benefit of an excellent cast, to which the Butterfly in the person of a newcomer, Helena Dysart, was the only exception. Enid Cruickshank as Suzuki and Henry Wendon as Pinkerton would do honor to many an Italian *stagione*. Arthur Hammond conducted, and Hamish Wilson was responsible for new and in some respects original scenery.

Moussorgsky's music is Albert Coates' home ground, and he could be trusted to make the most of Boris and The Fair of Sorochinsk. Harold Williams sang the tragic Czar with beauty of voice and acted with poise that was more—or less—than Slavic. James Topping seconded him ably as Shouisky, and Frank Sale was a fair Dmitry. Watcyn Watcyns gave a nobly dignified Pimen and James O'Neill a rollicking Varlaam. The production, as of all the operas, was in the hands of Vladimir Rosing, and for a new company the effect was remarkly smooth.

In the gay and lively "Fair," Francis Russell, as Gritzko, stood out for the brilliance of his singing. Miss de Villiers as Khivria sang well but looked too spruce. Otherwise the characters were amusing rather than edifying.

MUSICAL BARTER TRADE

Sir Thomas Beecham and his London Philharmonic Orchestra have returned from their recent triumphs in Germany, which it may be surmised were diplomatic at least as much as artistic. The Nazi authorities could be trusted to do everything in their power to grease the ways of Britain's titled conductor, especially if—as one hears—the tour was arranged on the barter principle (one series of British orchestra concerts in Germany, exchanged for one series of German opera performances in London). Sir Thomas celebrated his return with some vigorous remarks to the press, in which he vented his spleen (on account of a private squabble) against the good city of Sheffield, and contrasted it with the "civilized" towns of the new Germany.

GEORG SZÉLL'S SUCCESS

No doubt Continental conductors coming to London have an equally high regard for the civilization of London. Georg Széll, for instance, had every reason to be satisfied with his reception at the Queens Hall, when he conducted the London Symphony Orchestra—or such members of it as were not doing duty at the Opera—plus deputies. This rejuvenation of the orchestra did not seem to do it any harm, for I have rarely heard it sound better. The hall, moreover, was full and the occasion reminiscent of the halycon days when Nikisch and his peers made London orchestra nights memorable. There is no doubt that Széll had to work hard to get his results; but then we really heard Beethoven's Eroica, with everything in it—dramatic but not theatrical; lyrical but not maudlin; joyous but not blatant. Benno Moiseiwitsch played the same composer's E flat Concerto in a virtuoso style not altogether consonant with Széll's.

PETRI: MORE BEETHOVEN'S CONCERTOS

Another keyboard titan, Egon Petri, gave us two other Beethoven' piano Concertos this week—the C minor under Sir Henry Wood at the Queens Hall Sunday concert, and the G major under Leslie Heward, guesting at the head of the B. B. C. Orchestra. Both were in the unsentimental, ascetic-classical style of the Busoni cult. The crisp clarity of Petri's passages have the intrinsic aesthetic value of perfectly matched pearls.

Heward is Dr. Boult's successor at Birmingham, and a runner-up for metropolitan honors. His best effort, perhaps, was the Nuages, Fêtes and Sirènes triptych of Debussy, in which even the third piece "clicked". Sibelius (fifth symphony) provided his major effort.

BUSTABO PLAYS SIBELIUS

Sibelius also furnished Guila Bustabo, who is rapidly gaining a gala-night following here, with her latest success. Her performance of the Finnish composer's Violin Concerto was certainly the outstanding event of the British Women's Symphony concert under Boyd Neel.

And while we are in Concertos, let me mention Casals' masterful performance of Elgar's work of that *genre* for cello. Nationally broadcast, it provided the finest moments of the B. B. C. Symphony Orchestra's concert under Dr. Boult last week, the rest of the program being Brahms' Haydn Variations and the much maligned Tchaikowsky fourth.

Tchaikowsky, by the way, seemed to be the source of inspiration for Shostakovitch's D minor cello sonata played here by Max Orobis de Castro. It is an adolescent work, dating from before the time when Shostakovitch aroused Stalin's anger for being too revolutionary. What is a young Bolshevik to do?

LEONORA CORONA

sang a concert in Irvington, N. Y., on December 9 and in Boston on December 11. She will be heard in Cavalleria Rusticana on January 6 and 7 in Buffalo, also appearing in the same city in concert on the 26th of the same month. On January 14, 15 and 16 she sings Aida in Birmingham, Ala.

NADIA BOULANGER VISITS LONDON

An unusual event of the past week was the visit of Nadia Boulanger, French composer, teacher and conductor, with a group of excellent solo singers who are devoting themselves to the performance of old and new polyphonic music, mostly French. In a series of broadcasts they have given a cross-section of French vocal music from the sixteenth to the present century, revealing some remarkably beautiful but almost forgotten works. In a Queens Hall concert this fine group joined the Oriana Madrigal Society, the London A Capella Singers and the London Symphony Orchestra in a highly finished performance of Gabriel Fauré's Requiem—a work of fine reflective quality almost never heard outside of France, and Heinrich Schütz's Resurrection (1673)—a German musical "primitive" which ought to be heard in a church.

Between the two came the first performance of Lennox Berkeley's Dithyramb and Hymn (to Pindar texts). Berkeley is an English pupil of Mlle. Boulanger, and at present holds out more promise than accomplishment.

Other notable choral performances of recent date included Palestrina's Missa Brevis by the Philharmonic Choir under Kennedy Scott, and a number of more modern works—from Brahms' Requiem to Vaughan Williams' Mass in G by the St. Michael's Singers, who gave a four days' festival at the ancient church of St. Michael's Cornhill.

RECITALISTS

Little room is left for the week's recitalists, but mention at least is due to Marian Anderson, that extraordinary colored singer, who drew a sizeable and enthusiastic audience to Queen's Hall; to Elisabeth Schumann, still one of London's favorite Lieder singers; to Miette Muthesius, an intelligent and personal interpreter of unhackneyed Schubert songs; to Marguerite de Jardin, a Belgian lady, possessing an opulent soprano; and Sarah Goldstein, who gave the first of two recitals, consisting entirely of folksongs of many nations.

As Miss Goldstein is new to London I ought to add that she had a warm reception, and deservedly so, for her beautiful contralto is handled with artistry, and her method of presentation is highly individual. To make folksongs entertaining in a concert hall is a difficult task.

Mlle. Jardin divided her program with Glen Sherman, American pianist, who displayed excellent gifts of interpretation and serious musicianship.

CÉSAR SAERCHINGER.

National Orchestra In White Plains

Washington Ensemble Makes Vivid Impression under Baton of Hans Kindler at First Appearance in New York Metropolitan Area

WHITE PLAINS, N. Y.—Westchester had the distinction of presenting, on December 4, the first concert in the metropolitan area of the National Symphony Orchestra, with Hans Kindler conducting. As the third event this season on the Olney series at the Westchester County Center in White Plains, it drew a large and representative audience from all parts of the county.

Mr. Kindler, who organized this orchestra during the depression, in 1932, and after repeated failures of others to establish a symphony orchestra in the nation's capital, has not only successfully carried it through five seasons, but has also earned much praise for it on tours through the United States and Canada. The orchestra has commendable smoothness and assurance, good balance and sonorous tone. Mr. Kindler, a dynamic leader, obtains many brilliant effects, and has an excellent feeling for rhythm and tempo. His hearers were favorably impressed by the sensitive interpretations given of the Franck symphony, the Entrance of the Gods into Valhalla and the preludes to Acts III and I of Die Meistersinger by Wagner.

Sophie Pratt Bostelmann, the young pianist who won the instrumental auditions for the Westchester Music Festival last year and was accorded a place on the program in May, was the soloist in the Schumann concerto in A minor. Miss Bostelmann has shown progress in that period, having more poise and somewhat more variety in tone color. This young artist is endowed with keen musical feeling and with further development should find a real place for herself. Mr. Kindler and his orchestra provided helpful accompaniment to the concerto and shared in the tributes.

Mr. Kindler was recalled at the conclusion of the concert repeatedly to acknowledge applause.

GENERAL MOTOR CONCERT

The Westchester County Center here was selected for the broadcast of the General Motors "Good Neighbor" concerts on December 6, Erno Rapee conducting, and Lily Pons as soloist. A capacity crowd of about 5,000 filled the huge auditorium. The concert was an hour and a half long, the first half hour being played just for the auditorium audience before the broadcast, and featuring members of the orchestra as soloists. The orchestral numbers in this and the later portion ranged from Bach, Haydn and Mozart to Tschaikowsky, Strauss, Wagner and Rimsky-Korsakoff. Rapee conducted with verve and precision.

Lily Pons was in particularly good voice and made a beautiful picture on the stage. Her brilliant singing of the polonaise from Mignon and Una Voce poco fa from the Barber of Seville brought forth thunderous applause from the huge audience. Again in the Villanelle by Dell'Acqua, Miss Pons' flute-like high tones and the flexibility and clarity of her runs, particularly in the difficult cadenza, thrilled her hearers.

E. H.

Sevitzky Conducts In Indianapolis

Heard as Guest Leader with Philharmonic Forces—San Carlo Opera in Two Presentations

INDIANAPOLIS, IND.—Fabien Sévitzky was the magnet which attracted a capacity audience to the Murat on November 17, when he appeared as guest conductor of the Indianapolis Symphony Orchestra. Works by Debussy, Berlioz, Bach, Wagner and Tschaikowsky comprised the program, one of beauty and virile strength. Sevitzky brings out every detail in the score, and there seemed to be a ripe musicianship in his conducting. There was an excellent balance between the different choirs, with rousing, singing *fortissimos* and dainty *pianissimos* which have never been equalled by the local organization. At the close the audience was reluctant to leave until a Bach choral prelude, which was dedicated to Mr. Schaefer, was given as an encore.

The San Carlo Opera Company presented three operas here on November 18 and 19. On the first evening, La Boheme was heard with Bianca Saroya as Mimi and Dimitri Onofrei in the role of Rudolph. On the following evening Cavalleria Rusticana and Pagliacci were presented to another capacity audience.

H. C. G.

San Carlo Opera Pleases Detroit; Iturbi Directs Symphony Orchestra

Don Cossack Chorus, Ruggiero Ricci, Edwin and Jewel Bethany Hughes Among Others Appearing in Programs

DETROIT, MICH.—The San Carlo Opera Company paid its annual return visit to this city commencing November 20, giving ten successful performances at the Wilson Theatre. It drew good houses during its entire stay and on three occasions, at least, hung out the SRO signs.

A good audience greeted La Traviata on the opening night. The costumes and settings were adequate, the chorus fair and the orchestra well in control under Carlo Peroni's baton. It served to bring us Lucilla Meusel as Violetta, a role in which she displayed artistry of the first rank. Her voice is clear and bird-like and she is a thorough musician. Dimitri Onofrei as Alfredo, the dignified Mostyn Thomas as Germont and the ballet all helped to round out a successful performance.

Madam Butterfly was Saturday afternoon's bill of fare, with Hizi Koyke in the name role. Petite and gracious and in good voice, Miss Koyke was a Butterfly par excellence. The tenor was Kenneth Sakos, a young Greek who studied in Italy; Sharpless was Mario Vallee, who gave a good performance.

November 21 brought Cavalleria Rusticana and Pagliacci and the SRO sign by the San Carlo Opera. Bianca Saroya was the Santuzza who gave an effective performance, and Rolf Gerard, the tenor who forgot his lines and caused a lull in the performance; even the resourceful Peroni not being able to help him out. Santa Biondo was a new Nedda in Pagliacci, who lacked conviction in her portrayal, though the voice is of fine quality. Mostyn Thomas was applauded for his Prologue and Aroldi Lindi, a fine tenor, was given an ovation as Canio.

Rigoletto on November 22 again brought the SRO sign. Lucille Meusel's singing of the beloved Caro Nome was the highlight of the evening. Her voice is true in the most florid passages and her poise and stage presence worthy of the highest praise. Harold Kravitt as Sparafucile revealed a rich mellow voice and forceful acting, while Dimitri Onofrei as the Duke, Mario Vallee as Rigoletto, Charlotte Bruno and the rest were in excellent voice. The male chorus was spirited and the orchestra in keeping with the performance.

RESIDENT SOPRANO IN FAUST

Faust opened the week of November 23 with a good audience in gala mood, for the role of Marguerite was sung by a Detroit soprano, Emma Lazaroff-Schaver. This was Mme. Schaver's second appearance in the same role with the San Carlo Opera, having sung it three years ago. She received an ovation on her entrance and won much applause in the second act after singing the Jewel Song. Slender and graceful, she made a gracious picture and with her musical intelligence will easily remedy some of her shortcomings noticeable in the last act. The love duet by Rolf Gerard and Mme. Schaver was well sung. One of the finest performances was given by Harold Kravitt as Mephisto, his part being exceptionally well sung and well acted. Stefan Kosakevich as Valentine established himself as a fine artist and Charlotte Bruno's Siebel won her much applause. The chorus was somewhat uncertain and the French used but fair in accent.

The art of Verdi's Aida stirred a good sized audience on November 24. It is doubtful whether any other road companies could give as fine a dramatic portrayal as did the San Carlo in this opera. Anna Leskaya as Aida, Coe Glade as Amneris and Aroldo Lindi carried their roles in good style. Harold Kravitt as the high priest won acclamation and Natale Cervi, a veteran of the opera, was the King. The ballet gave a good performance and the faithful Carlo Peroni, conducting the orchestra, heightened the flavor of the musical score.

Puccini's La Boheme never grows stale and the San Carlo gave a well balanced sustained interpretation of this melodious opera with a new Musetta in the person of Santa Biondo. Miss Biondo was a vivacious personality with a fine lyric voice rather uncertain in the top register. Honors go to Bianca Saroya and Dimitri Onofrei for the duet in the last act and to Harold Kravitt and Stefan Kozakevich for their singing and acting as the two Bohemians. The house was crowded and the audience a demonstrative one, recalling the principals many times.

TANNHÄUSER IS FEATURE

Tannhäuser was the San Carlo's Thanksgiving offering to a fair-sized audience. There was some welcome new scenery and a new singer, Florence Wylde, as Venus who pictorially and vocally proved a fine asset. Her tones are rich and true and she acted with conviction. Bianca Saroya, a vocally fine Elizabeth, was beautiful to look at; Lindi as Tannhäuser, Mostyn Thomas as Wolfram, Harold Kravitt as Hermann gave successful performances.

Coe Glade as Carmen and Santa Biondo as Micaela were heard on November 27 and again the SRO sign was hung out. The drama of Bizet's opera has a strong hold on the public. Miss Glade's interpretation of the cigarette girl was magnetic, though the voice has many weaknesses. Biondo's Micaela was better than her Nedda; she has a fine quality of voice, but her top notes again were not true. The chorus was exceptionally good on this evening and the ballet also outshone itself. Mario Valle's Escamillo was outstanding, and Dimitri Onofrei's Don Jose and the card scene with Alice Homer and Charlotte Bruno as Frasquita and Mercedes, respectively, calls for special mention. Carlo Peroni in the pit again led the orchestra skillfully.

MARTHA IN ENGLISH

One opera was sung in English, Martha, Von Flotow's old favorite, with Lucille Meusel in the title role. Each note Miss Meusel sings is clear as a bell, she acts with precision and is good to look at. Charlotte Bruno as Nancy ran her a close second and Natale Cervi's Tristan, sung in Italian while the rest were heard in English, was an able character. Stefan Kozakevich was the well-fed Plunkett and the remainder of the cast entered into the spirit of the opera and enjoyed it as much as the audience. The delightful Viennese Life, by the San Carlo Opera Ballet, followed the opera and proved a strong attraction, the costumes and scenery being in keeping with their performance.

There was an overflowing gathering again for Saturday night's performance of Il Trovatore. It was also a most enthusiastic one. The Anvil Chorus and the Miserere almost brought the house down, the Italian compatriots going wild over their favorites. Bianca Saroya sang Lenora; Harold Kravitt, Farnando; a new singer, in her first appearance in Detroit, Estella Lenci, sang Azucena in good style and voice; Aroldo Lindi was Manrico; but outstanding was Mostyn Thomas' singing of the Count. The orchestra and ballet were in usual good form.

The final offering on November 29 was Lucia. The audience was only of fair size. The entire cast on this evening outdid themselves, and the title role of Lucia by Miss Meusel was exceptional. Her difficult coloratura arias were flawless and her Mad Scene such that after it the audience shouted its appreciation. Kenneth Sakos, the tenor who replaced Dimitri Onofrei at the last minute, won an ovation for himself in the last act. Harold Kravitt, Mario Vallee and the balance of the cast gave creditable performances and the San Carlo Ballet again repeated Viennese Life, which brought thunderous applause. The orchestra under Carlo Peroni shared in the evening's success. The company ended thus its Detroit engagement on a note of high success.

PIANO EVENTS

Stanley Lock, youthful piano student of Edward Bredshall, and Thelma von Eisenhauer, soprano, were presented by the Detroit New Century Club on November 18 in an interesting recital. Mr. Lock, who is in his early teens, has been heard a number of times as soloist with the Detroit Symphony Orchestra in their Young People's Series. He played creditably a group of Chopin numbers as well as compositions by Rachmaninoff, Liszt, Debussy and MacDowell. Mme. von Eisenhauer displayed a fine, flexible voice in a well chosen program. They were given an ovation.

Edwin and Jewel Hughes have been holding Master Classes for pianists and teachers at the Ganapol School of Musical Art on November 22, 23, 24. They also gave an interesting recital at the Cranbrook School on November 22. In all their presentations they proved to be satisfactory artists, revealing excellent musicianship.

RICCI'S APPEARANCE

Ruggiero Ricci, fifteen-year-old violinist, gave a concert at the Statler Hotel November 15, while *en route* to Toledo. Arriving here *sans* music and accompanist, he was prevailed upon to give an impromptu recital to a group of violin students and teachers and was rewarded with ardent applause after playing from memory such difficult numbers as even maturer artists would hesitate to attempt. Opening with the Corelli La Folia, he swept on to the Bach Chaconne for violin unaccompanied and the familiar Saint-Saëns Rondo Capriccioso. This was less effective due to the accompanist's difficulties. But his lovely tone was resumed in the Bach Air for G string, the Sarasate Habanera and a Bach Praeludium. Ricci won his audience completely and later was besieged with autograph seekers.

ITURBI LEADS ORCHESTRA

Jose Iturbi led the Detroit Symphony Orchestra in the third subscription concert at Orchestra Hall on November 20 before an audience that fairly shouted its approval of his emphatic leadership. Known to Detroit as pianist and conductor and liked as both, he excelled in the latter role on this evening, making every instrument in the orchestra felt. The concert opened with Beethoven's Leonore Overture, played with exuberance, followed by the sturdy Sibelius second symphony. The second half of the program included three contrasted compositions which proved enjoyable. One score, by the Argentinian, Jose Andre, called Impressions Portenas, portrayed skillfully the life of South Americans; next came Paul White's Miniatures, full of delightful surprises. The last was Debussy's La Mer, never heard here before. The audience was a large and enthusiastic one.

YOUNG PEOPLE'S CONCERT

The opening Young People's Concert of the Detroit Symphony Orchestra on November 22 had a guest soloist in Clarence Elmore Gittins, thirteen-year-old boy soprano, who has been heard numerous times in Detroit and over the NBC network from New York, where he is at present studying. The voice has a remarkable lyric quality and he sang with bell-like clarity in César's Franck's Oh, Lord Most Holy, and Handel's Come Unto Him from the Messiah. These concerts are an inspiration to any hardened materialist. The audience clamored for more and more extras. The orchestra played with much credit to itself.

The Don Cossack Russian Male Chorus paid a return visit to the Masonic Auditorium on November 24 and their detailed superb ensemble again demonstrated their excellent artistry. Each number was sung magnificently and aroused spontaneous enthusiasm, their charm and originality never seeming to grow less each season we hear them.

R. C. B.

Charles Hackett on Juilliard Faculty

Charles Hackett, tenor of the Metropolitan Opera, has been appointed to the faculty of the Juilliard Graduate School, New York, for the remainder of the present school year. Mr. Hackett will teach the vocal students who had been studying with Horatio Connell until his recent death.

Born in Worcester, Mass., Mr. Hackett received his early education in the public schools of that city, and completed his musical training in Italy. He made his operatic debut in Genoa and was immediately engaged to sing at La Scala in Milan. Hackett is said to have been the first American tenor to sing at La Scala, the Reale Opera in Rome, the Paris Grand Opera and the Colon Opera in Buenos Aires. There are few opera houses of importance in Europe or South America where he has not appeared.

In 1919 Mr. Hackett made his American debut with the Metropolitan Opera in the Barber of Seville. Later he was leading tenor with the Chicago Opera, and on the closing of that company, returned to the Metropolitan. Mr. Hackett's roles include Faust, Des Grieux, Wilhelm Meister, and Romeo. Nellie Melba's farewell at Covent Garden Opera before the King and Queen of England was as Juliet to Hackett's Romeo.

Mr. Hackett has made extensive concert appearances in this country, Europe and Australia, and has been soloist with the major orchestras.

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Orchestral, Chamber Music, Recital And Studio Events Interest Buffalo

Anna Kaskas Soloist with Philharmonic Players Under Shuk—Boston Symphony Men Delight on Visit—Josephine Antoine, Florence Austral, John Amadio, Budapest Quartet and Others Give Pleasure

BUFFALO, N. Y.—A large audience greeted the appearance of the Buffalo Philharmonic Orchestra in concert, with Anna Kaskas, Metropolitan Opera contralto, as soloist, and Lajos Shuk, director. The Beethoven Eroica Symphony, and Don Juan (Strauss) were the orchestra's outstanding numbers, meeting with enthusiastic applause. The "novelty" was Mossoloff's The Iron Foundry. This was either hideous noise or amusing, according to one's sensibilities. A composition by Russell Baum, a local composer, received favorable consideration.

Anna Kaskas delighted by her beauty of voice and attractive personality, winning much favor with the audience, and graciously responded to insistent applause with Mr. Shuk's charming song Wie Du, with orchestral accompaniment.

Amy Corey Pomeroy, Buffalo pianist, will be the soloist for the next concert.

Zorah B. Berry presented in concert, Josephine Antoine, young coloratura soprano of the Metropolitan Opera, with Edward Harris, accompanist, and Joseph Szigeti, Hungarian violinist (Nikita de Magoloff at the piano). Both soloists made favorable impressions were heartily and sincerely enjoyed and applauded, and responded with numberless encores.

BOSTON ORCHESTRA IN VISIT

Among the visiting orchestras, the Boston Symphony Orchestra, with Serge Koussevitzky, conductor, has held first place in the hearts of Buffalo for many years. So it was little wonder that Elmwood Music Hall was filled to the doors with a record-breaking crowd to hear the superb concert given under the local management of Zorah B. Berry. The fine program was rapturously applauded, conductor and men bowing in frequent acknowledgment.

Florence Austral, soprano, and John Amadio, flutist, brought here by the Concert Bureau, Inc. (Bessie Bellanca, local manager) gave an admirable concert in Elmwood Music Hall. Miss Austral's limitless power of voice and beauty of interpretation again thrilled her audience and with Nils Nelson at the piano she re-created the favorable impressions of previous appearances. Mr. Amadio's artistry and variety of selections in using five flutes, afforded much pleasure.

The Budapest String quartet opened the series of chamber music concerts under the auspices of the Buffalo Symphony Society, giving their usual artistic program in Hotel Statler Ballroom. Mozart, Beethoven and Hindemith quartets were presented, the first two offering much sincere musical enjoyment; a delightful Borodin excerpt was an encore.

AUTORI CONDUCTS

Three orchestral concerts, under the auspices of the Federal Music Project, have been given in the Court Street Theater, and have attracted large audiences of musicians and music lovers. Under the capable leadership of Franco Autori, conductor, the men gave of their best, and the highly appreciative audiences were aroused to enthusiasm over their worthy efforts. At the last concert Paola Autori, soprano, who was the assisting soloist, made a highly successful public debut and proved herself to be an artist of excellent attainments. Operatic Night was a delight from every standpoint; conductor, soloist and players were highly acclaimed.

The first program of the season of the Sunday evening Ensemble series was held in the home of Mrs. Dexter P. Rumsey, and was given by Margaret Adsit Barrell, contralto, Olive Gould, Helen Durrett, Stanley King, Ivan Shapiro, Samuel Massing and Ralph Calia, with Ilona McLeod Camp, Eva Rautenberg and Squire Haskin, pianists. An interested audience of musicians and friends applauded the well given program.

The Buffalo Orpheus Club, under the efficient direction of Dr. Carl Noehren, celebrated the sixty-seventh anniversary of its existence with a fine concert given in Elmwood Music Hall and had the valuable assistance of the Choral Club of women's voices. Both choruses combined in the closing number with telling effect. The concert won enthusiastic favor with the audience.

Hans Hagen, director of the Harugari Frohsinn chorus, and a small orchestra, presented an enjoyable program of choral and orchestral music before a large audience in Elmwood Music Hall recently.

Emilie Hallock issued invitations to a musicale given by her pupil, Hunt Sidway, bass-baritone, with Mildred Flentge as pianist-accompanist. A program of variety, including operatic arias, was sung in many languages with excellence of vocal quality, interpretation and charm of manner, evidencing inherent talent. Miss Flentge was a worthy associate. Miss Hallock was soloist recently for the Schwaebischer Saengerbund concert, also for a meeting of National Kiwanis officers.

OTHER MUSICALES

Helen Douglass Boshkoff, mezzo-soprano, Eva Rautenberg, accompanist, and Edith Di Bartolo, pianist, were the fine musicians giving a highly enjoyable program for the Chromatic Club in Twentieth Century Club. The well chosen program was of much merit, capably performed.

R. Leon Trick extended invitations to a recital, given by his talented pupil, Zoë Lynex, in the Twentieth Century Club. In a taxing program by Bach-Tausig, Beethoven, Chopin, Brahms, Griffes, Debussy and De Falla, this young woman proved her ability, seriousness of study and worth of training.

Joseph Phillips, baritone, gave the program of music, accompanied by Ethyol McMullen, for the Western New York Chapters' meeting of the D. A. R., in the Twentieth Century Club.

Olive Frost, pianist, played the Mozart concerto in D minor, with Muriel Halliday at second piano, for the Twilight Music Hour at the Museum of Science, both participants receiving much favorable commendation. Eva Wilson was the singer for the occasion, also pleasing the audience.

The Buffalo Conservatory of Music (Margaret Barrell, director) announces a coming series of recitals, the participants to be selected from their enrollment of over fifty pupils in piano, harmony and voice. Auditions for scholarships will take place during the holiday vacation. L. H. M.

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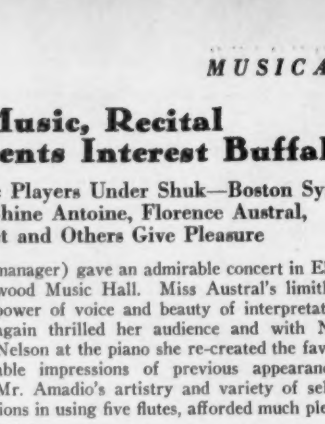

"Michael Zadora's playing has spasmodic brilliance, characterized by lovely tonal display." (The Times, Oct. 22, 1936)

"Last night the Town Hall resounded to legendary pianistic thunders when Michael Zadora played Liszt's Sonata. Zadora is Lara, the Giour, Childe Harold, the Corsair and Manfred all rolled into one. Such an Artist is certainly a curiosity in a machine age. Both his passions and his reveries are demoniac." (The Post, Oct. 22, 1936)

"Magnificent example of technical command; glowing, singing tone. His technical equipment is remarkable." (New York American, Oct. 22, 1936)

"Mr. Zadora is a pianist with a fabulous technique and a personal style." (World-Telegram, Oct. 22, 1936)

"It is not often that we hear the compositions of Liszt played so authoritatively as by Michael Zadora. It was a triumph!" (Staats-Zeitung, Oct. 22, 1936)

Second Town Hall Recital This Season
January 13, 1937

Recital under Concert Management Arthur Judson
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street, New York
Studio: Hotel St. Andrew, New York City

Rachmaninoff Guest In St. Louis

Appears as Composer and Pianist in Program of Resident Orchestra—Flagstad and Pons Are Luminaries in the Recital Sphere

Sergei Rachmaninoff was the center of attraction at the St. Louis Symphony Orchestra concerts of November 28 and 29. His eagerly awaited symphony (No. 3) in A minor had the place of honor on the program, and in addition, the pianistic titan was again heard in his popular C minor concerto. Quite a bit more modern in its harmonic structure than one is accustomed to hear from the pen of Rachmaninoff, the new work contains many interesting points especially in its instrumentation. While it is doubtful that the new symphony will ever attain the popularity of its predecessor, the E minor (No. 2), it still can boast of masterly craftsmanship. Its three movements have less contrast in character and mood than is the general rule, and the finale seems to lose strength in comparison with what has gone before. The capacity crowds applauded the composer to the echo, and as he stepped to the stage to acknowledge the ovation, the orchestra blew a fanfare, making the occasion doubly festive. Vladimir Golschmann gave the work a perfect performance which elicited highest praise from the public and also won the hearty congratulations of the composer himself.

Rachmaninoff playing his second concerto has become a familiar event hereabouts during the past several years and, needless to say, the event was just as great as ever. The program was ushered in with a first performance of a Concerto da Chiesa, by the eighteenth century Italian composer dell'Abaco, in an arrangement by Rhene-Baton. It was ancient music carefully adapted for modern orchestra, pleasant to listen to and beautifully treated by Mr. Golschmann.

The symphony concerts of December 4 and 5 were without soloist and the London Symphony of Haydn and the first symphony of Sibelius provided excellent contrast. Mr. Golschmann's feeling and insight into both classic and modern literature were again in evidence. The result was that the subscribers were brought to commune with master minds in music of two widely separated eras, thus adding a splendid session to the regular symphonic curriculum, which year by year is advancing good music to its rightful place in the lives of our great populace.

FLAGSTAD'S RECITAL

Kirsten Flagstad appeared in the Municipal Opera House on December 1, as the third attraction on the Civic Music League Course, having been re-engaged following her success of last season under the same auspices. The audience was of capacity proportions, with extra chairs utilized in various parts of the large auditorium. Mme. Flagstad offered an unusual program beginning with a group by Richard Strauss, following with groups in German, Norwegian and English, ending with two Wagnerian arias. Vocal artistry of highest order was the rule throughout the program, at the end of which several encores were granted. Edwin McArthur played superb accompaniments for the singer entirely from memory.

PONS SINGS TO THRONG

Lily Pons appeared at the Municipal Convention Hall on December 2, under the direction of Guy Golterman, and sang to an audience numbering approximately 7,000. Assisting Miss Pons was an orchestra of sixty-five musicians under the baton of Gennaro Papi of the Metropolitan Opera House. The occasion was a gala one, with the city's social register represented in the boxes and patrons' seats. Miss Pons' charming appearance and gracious manner caught the fancy of her enormous audience, which reacted by staging many enthusiastic demonstrations.

The petite coloratura was in splendid vocal fettle; her trills and roulades were as clear as a bell and her highest reaches true to pitch as she sang the Lakme Bell song, and arias from Barber of Seville and Marriage of Figaro, together with a group by Fauré and Dell' Acqua. The orchestra was heard in three operatic excerpts chosen by Mr. Papi. O. C.

Josef Hofmann's Engagements

Josef Hofmann inaugurated the month of December with recital engagements in New Orleans, Memphis, the University of Illinois, at Champaign-Urbana; Peoria; and on December 10 he will be heard in two recitals, one in the afternoon for the Schola Cantorum in New York and in the evening at the Academy of Music in Philadelphia. Other appearances in December are at Ann Arbor, Mich., Detroit, Cleveland with the Cleveland Orchestra, the New York Philharmonic Orchestra on December 24, 25 and 27, and he will close the old year and open the 1937 season as soloist with the Kansas City Philharmonic Orchestra on December 31 and January 1. Mr. Hofmann's New York recital takes place in Carnegie Hall on January 30.

A New Star Rises

Betty Jaynes

15 YEAR OLD SOPRANO

CHICAGO OPERA CO.

CHICAGO TRIBUNE, Dec. 7, 1936

Betty, 15, Wins Wild Ovation in Opera Debut

By EDWARD BARRY

It can't happen here nor anywhere else. But it did.

A 15 year old high school girl sang Mimi last night against the tremendous Rodolfo of Giovanni Martinelli in a special Chicago City Opera company production of "La Boheme," and scored a success which fairly shook the rafters of the Civic Opera House.

She is Betty Jaynes, and she lives in Chicago's south shore district. The feat the youngster performed in making a debut in a major house at such an age has probably no precedent in operatic history.

Betty is slim, pretty and well preserved, for she does not look quite so old as she claims to be.

The astounding thing, is the quality of her voice. Those who came expecting to hear some thin piping from a frightened youngster were astonished at the roundness of her first shy phrases from behind the garret door.

Voice Surprisingly Mature

Her voice is surprisingly mature, with an extremely attractive, rather dusky coloring to its lower register, and lots of freshness and youthfulness above that.

She got through that terrific duo with Martinelli without trouble and took her proper share in the perilous off-stage climax of the act.

Takes Long Sequences in Stride

Betty came back for the third act feeling fine but managing to look like the sad, snow harried Mimi of the story. In this division of the play she gets an opporutnity for long sequences of passionate, almost hysterical singing.

These difficulties, too, the marvelous child took in her stride. Her upper octave seemed cleaner even than it had in the first act, and any lingering doubts as to whether she is capable of a sustained fortissimo were dispelled long before the fall of the curtain.

Miraculously, Betty Jaynes is a good Mimi, and would be considered a good Mimi even if her extreme youth had not doubled the enthusiasm of last night's audience. She has a poignancy about her voice and a slim childlike pathos in her bearing which fit the rôle of the unfortunate little seamstress admirably.

HERMAN DEVRIES IN THE CHICAGO AMERICAN, Dec. 7, 1936

Fifteen years old and already a star in opera, such is the record of Betty Jaynes, who made her debut as Mimi in "La Boheme" at the Chicago Civic Opera House last evening.

This child with but two years of vocal training and with no experience before the public, save for one appearance at Grant Park last Summer sang herself into the hearts of some thirty-five hundred listeners and well wishers, and amazed the most skeptical by her absolute naturalness, the beauty of her angelical voice, the absolute perfection of her intonation and a musicianship which many illustrious singers of the day might envy.

Thus little Betty Jaynes is launched upon a career that should take her to the heights of Parnassus even before she reaches the age of maturity.

Need we say that many ovations crowned her courageous essay and thunderous plaudits and shouts of bravo rewarded the little artist who really performed a tour de force after six weeks of operatic study.

As Mimi in La Boheme

International News photo

CHICAGO DAILY NEWS (Eugene Stinson), Dec. 7, 1936

The debut of Betty Jaynes in the Chicago City Opera's third non-subscription billing of "La Boheme" on Sunday night was nominally of importance because this extraordinary soprano is only 15 years old. I happen to be of a temperament that is not particularly swayed by child prodigies. I grant the mystery but I cannot take much interest in it. What moved me in charming little Betty's performance as Mimi was the warmth, the lustre, the fulness of her voice; there was the true phenomenon and it would have been moving if Betty were making her debut at 30.

JOURNAL OF COMMERCE (Claudia Cassidy), Dec. 7, 1936

Betty Jaynes is fifteen years old, but to take advantage of that fact to write in diminutive terms of her opera debut would be rank condescension. Her Mimi was the finished performance of the born artist, sung in a lovely lyric soprano both eloquent and sympathetic, acted with natural stage presence ornamented by personal beauty as soft to the eye as a kitten to the touch, and brushed with a faintly gawky, completely disarming, charm. That she has been well trained is luck—that she has what it takes to turn that training into an individual means of expression is less easily explained. It is one of those things you either have or you don't. Some singers never get it, so perhaps you are born with it, preferably backstage, with a trunk for your cradle.

"La Boheme" is the ideal debut role, and this is not to say that Miss Jaynes is ready to romp through the repertory. No one thinks that, though no one could have been less than delighted with her first act, or less than thrilled with her third. There was a deeply emotional quality as touching as the music itself, a sense of feeling the score as it curved and dipped, a warming of hint of mezzo, a fledgling pianissimo exquisitely handled. Here is promising material—but I am told Hollywood thinks so too.

HERALD-EXAMINER, Dec. 7, 1936

BETTY JAYNES PHENOMENAL, SAYS DR. GUNN

15-Year-Old Chicago School Girl Scores in "La Boheme"; Is Youngest Prima Donna

BY GLENN DILLARD GUNN

Betty Jaynes, 15-year-old prima donna from a Chicago high school, made her debut last night with the forces of the Chicago City Opera.

She triumphed. Her voice is phenomenal. Her gift for the stage is intuitive. Her musical sense is infallible, at least in the Mimi rôle, and her composure any veteran might envy.

She is fresh and lovely, a blond beauty, still a bit awkward, like any long-legged youngster, but so sweet, so confident and so modest that the audience took her to their hearts eagerly and ardently.

ALL "PULL FOR HER"

There was plenty of excitement in the house last night and not all of it was on the patrons' side of the proscenium. Her colleagues in the cast, from the celebrated Giovanni Martinelli to the humblest chorister—if choristers are humble—were "pulling" for her, as they say in high school.

Of course, all her schoolmates and all her teachers were present in a palpitating body. The Civic Opera House never has echoed to so much excited youthful enthusiasm.

Is hers a great as well as a phenomenal voice? Time will tell. It has power in quite amazing degree, her youth considered. In fact, it sounds mature. Her vocal habit seems better than the operatic average.

FEELING SPONTANEOUS

Her musical feeling is spontaneous, if by no means profound. She is rhythmical. She regards the pitch. She can find her way through such a tricky ensemble as that of the second act with certainty. She has been splendidly coached.

No youngster ever had a more auspicious launching upon an artistic career. One feels that she deserved the opportunity because of her talent and by reason of the sweet seriousness with which she approached her task. She carried with her the good wishes of the public, her colleagues, and of those unimportant people, the critics.

A Few Dates Available This Spring in Large Cities

Management *Evans and Salter* **New York**

STEINWAY BLDG., 113 WEST 57th STREET

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Kansas City Ensemble Wins Success

Florence Austral Is Applauded Assisting Artist under Baton of Karl Krueger—Recitalists Well Received

KANSAS CITY, MO.—With Lawrence Tibbett, Josef Hofmann, Artur Schnabel, Karl Ulrich Schnabel, Gaspar Cassado and Albert Spalding, guest-artists in the offing, the Philharmonic Orchestra forges ahead under Karl Krueger, performing to sold-out houses in the Municipal Music Hall.

The second pair of symphony concerts, November 19-20, brought Florence Austral, who sang Ocean, Thou Mighty Monster, from Oberon (von Weber) and Senta's Ballad from The Flying Dutchman (Wagner) in English. Possessor of one of the great voices of the era, she accomplished the feat skillfully and was complemented by the orchestra under Mr. Krueger with truly brilliant synchronizations. Mme. Austral met with fervent applause and responded with the Valkyrie Cry at Mr. Krueger's request. On this occasion the weird, imaginative qualities of The Firebird music (Stravinsky) were faithfully reproduced by Mr. Krueger. And the Bach suite in B minor (No. 2) for strings and flute was a beautiful contribution. Ernest Guntermann, new first flutist, demonstrated command of his instrument and a tone spirtuelle in quality. The remainder of the well balanced program contained Delius, Nicolai and Tschaikowsky items.

RESIDENT SOLOISTS APPEAR

On Thanksgiving evening and November 27, capacity audiences attended the third pair of Philharmonic concerts. The featured artists were from the orchestra personnel: Robert Quick, personable new concertmaster, and Lois Craft, pulchritudinous harpist. The grateful Bruch concerto in G minor was given an admirable exposition by Mr. Quick, a serious, brilliant performer who feels his music. Miss Craft's interpretation of Ravel's Introduction et Allegro for harp, strings, flute and clarinet was one of deft coloring and spirited style. And the orchestral accompaniments were impeccably attuned. The Mozart G minor symphony was presented with splendid precision, Mr. Krueger's reading a polished one. The installation of a shell on the stage would aid materially the acoustical defects. Les Preludes (Liszt) was a felicitous choice for the finale of the program which also listed De Falla and Wolf-Ferrari numbers.

On December 13, the Philharmonic Orchestra inaugurated the first of a series of Pop Concerts. Sol Bobrov and Jacque Blumberg of the orchestra each conducted a number. On December 5 the Philharmonic presented their first seasonal broadcast over NBC network.

RECITALS

Glenn Darwin, young NBC artist of New York, made a distinct impression in his homecoming appearance, November 20, accompanied by a small string choir directed by N. De Rubertis. O God Have Mercy from (St. Paul) was his most advantageous vehicle. Verdi, Wagner and Handel arias and an English group completed his portion. The Westminister A Capella Choir of Lawrence, Kansas, conducted by Dean Donald Swarthout of Kansas University brought the program to a rich climax in Tschaikowsky, Christiansen, Johnson and Dickinson numbers. The Lombardi Quartet were warmly received in Oldroyd, Speaks, Warren, Fox and Stephen Foster songs. The Linwood Presbyterian Women's Federation sponsored the concert.

Cameron McLean, Scottish baritone from Detroit, regaled members and guests of the St. Andrew Society with Scotch border ballads and character songs in his inimitable style on November 20. Mrs. Frederic Shaw was at the piano. The society's twenty-second annual banquet had for guest speaker Dr. J. Duncan Spaeth, president of Kansas City University.

Mu Phi Epsilon's second Morning Musicale, November 24, was a clever costume recital consisting of three episodes: A Mozart Reverie, A Golden Moment and A Cathedral Choir. Members of Mu Delta chapter were assisted by Harold Van Duzee and several of his young men vocal pupils. Mrs. Van Duzee is program chairman of the musicales.

C. C. B.

New Cantata Premiered In San Francisco

Works of Ernst Bacon Have Hearing —Kreisler and Jooss Ballet Lead in Week's Diversions

SAN FRANCISCO.—Local creative talent and imported virtuosity have provided the major matters of musical interest in this community during the past fortnight. Fritz Kreisler gave two recitals, and the Kurt Jooss Ballet was seen four times. The creative event was the first performance of Ernst Bacon's recently composed, untitled cantata.

Bacon, a former Chicagoan and pupil of Ernest Bloch and other European masters, is the able director of the local WPA Music Project, and one of the outstanding composers of the Pacific Coast. The cantata was written on a commission from the Municipal Chorus of San Francisco, and was presented by that body and Bacon's WPA orchestra under Dr. Hans Leschke's direction.

The text of the work is an extensive series of extracts from Ecclesiastes, Proverbs and Genesis, treating of humanity's pathetic, futile, busy bustle, and contrasting this with the serene inevitability of God's eternal universe. It is a big, thoughtful theme, and Bacon's setting is large, full-bodied and sonorous as befits his philosophic poem. The score is vivid with colorful polyphony, tuneful, rich in instrumentation, and profoundly touching at many points. It has its weak spots, but these are over-balanced by its signal virtues.

Another effort of Bacon's that perhaps is outside the scope of this review is a musical comedy, Take Your Choice, for which he composed the music. This was produced by the WPA Theatre Project with which the librettist and lyricist, Phil Matthias and Raisch Stoll, are connected. The piece is a delicious satire on the adventures of a wandering lost lamb of a man who falls in with a thousand varieties of quacks—economic, medical, religious and artistic—in his search for the simple security of daily living. Bacon, the symphonist of the cantata, here turned in an excellent job of jazz tune-making, with echoes of American folk themes and occasional suggestions of the Sullivan tradition.

VIOLIN AND BALLET

Kreisler presented typical Kreisler programs, involving big works of Schumann, Bach, Paganini, Mendelssohn, and many compositions of his own. His work requires no description. Suffice it to say that two of the largest concert audiences of the season applauded him in customary fashion.

The Jooss Ballet, seen here for the first time, made an enormous impression with the grace, delicacy, charm and humor of its romantic ballets and the stark, terrifying power of its humanitarian "dance dramas," The Green Table and The Mirror.

The Loring Club, San Francisco's oldest and best male chorus, opened its sixtieth season and its thirtieth under the baton of Wallace A. Sabin, with a concert of Christmas carols and other timely music.

Various pre-holiday events scheduled were a concert of the San Francisco Sinfonietta under Giulio Minetti, recitals by Roland Hayes and Ruth Slenczynski, a presentation of Glinka's Life for the Tsar by the Russian Music Society of San Francisco, and Bach's Christmas Oratorio by WPA artists under Giulio Silva.

A. F.

ARTHUR
LOESSER
Pianist

"A REAL POET OF THE PIANO"

"IT IS SIMPLY GENUINE MUSICIANSHIP COUPLED WITH EQUALLY GENUINE SINCERITY THAT IS CREATING THE LOESSER VOGUE"

"A MUSICIAN'S PIANIST, WITH A TASTE FOR THE BEST IN PIANO REPERTOIRE—CHARMING AND BRILLIANT INTERPRETATIONS"

"THE RAPT LISTENERS APPLAUDED CLAMOROUSLY"

Mr. Loesser's solid technique and sensitive appreciation are well known. His command for the classical school was disclosed in his reading of the Scarlatti sonatas. The simple, light structure of each was set forth with grace and verve. The tone was velvety and the outlines were crisp. The lyricism of Mozart was charmingly communicated. There was high level of interpretation for the other works on the program. A large audience received his playing with generous applause. *New York Times*

A musician's pianist, with a taste for the best in the repertoire of his instrument and a way of passing on that best to his audience that is agreeably selfless. So it is when Mr. Loesser plays Scarlatti, his charming and brilliant interpretations seem implicit in the music itself. I think he is particularly happy in the transparent creations of the older masters. Nor is his approach to such music antiquarian, in the least, there was nothing academic in his treatment of the Mozart C minor sonata, which he played not with the precious consciousness of a would-be harpsichordist, but with all the resources of a modern virtuoso—an excellent interpretation because it bore no date mark. *Samuel Chotzinoff, New York Post*

The player's excellent musicianship and accurate technique were again in evidence. Mr. Loesser's meticulous crisp delivery of the Scarlatti pieces and the subtlety of some of the dynamic effects achieved lent them an intaglio-like charm. *New York Herald Tribune*

A real poet of the piano. His performance of those exquisite scintilating compositions was an example of faultless technique with rippling runs and shadings disclosed with the delicacy of gossamer and tones as shimmering as filigree. His touch was a very cajolery of the keys while accents were placed with the judgment of a sensitive refined musician. The same commendable qualities in achievement marked his reading of the Mozart work. Brilliant and impeccable fingering were noted in the Mendelssohn and his reading of the Franck work was a convincing approach to dignified and scholarly interpretation. Much and deserved applause was accorded Mr. Loesser by a large and appreciative audience. *Grena Bennett, New York American*

A big crowd heard an unusually interesting recital by that gifted pianist, Arthur Loesser. Needless to state, the rapt listeners applauded clamorously. *New York World-Telegram*

There is no pianist among the many heard here who is more surely building up a constantly growing following and doing it without ballyhoo than Arthur Loesser. It is simply genuine musicianship coupled with equally genuine sincerity that is creating the Loesser Vogue. His audience remembered his fine three recitals of last season and was out in goodly number to enjoy and applaud. Certainly his recitals should be listened to by all serious musicians. *Henriette Weber, New York Eve. Journal*

Fleetness of finger and other attributes of an assured technic had their customary place in the playing of Arthur Loesser, who returned for another of the recitals that have made him a familiar figure at Town Hall. An audience well above the average in size greeted him cordially and applauded him heartily. *O. T., New York Post*

(COMPLETE COPIES OF NOTICES SENT UPON REQUEST)

113 West 57th Street CONCERT MANAGEMENT VERA BULL HULL New York City

Audience and Press UNANIMOUS in acclaiming

GASPAR CASSADO

The New Spanish 'Cellist

IN HIS AMERICAN DEBUT at Carnegie Hall, New York, December 10th

N. Y. HERALD-TRIBUNE (Francis D. Perkins)

. . . A sensitive and poetic interpreter . . . complete technical mastery which gives an impression of deceptive ease: a tone of warm and fluent quality akin to song. His ingratiating, finely shaded interpretation left a wish to hear more from Mr. Cassado.

●

N. Y. SUN (W. J. Henderson)

The finesse of the playing should have been manifest to the most inexperienced hearer.

●

N. Y. WORLD-TELEGRAM (Pitts Sanborn)

Audience and orchestra applauded him to the echo. An unforgettable example of tonal brilliance and richness and a revelation of technical address and control positively fabulous.

●

N. Y. POST (Samuel Chotzinoff)

He has a stage deportment in the grand manner, and it quite won everybody's heart. As for his playing, that too was in the grand manner; it was bold, accurate, and lavish; his tone brilliant, his technique facile to a sensational degree. Unquestionably Mr. Cassado is an artist of the first rank. His success was immediate.

NEW YORK TIMES

CASSADO TRIUMPHS AT CARNEGIE HALL

Debut of 'Cellist in Concert With Philharmonic Signal for Burst of Applause.

HADYN CONCERTO OFFERED

His Cantilena Would Inspire Envy in Singer.

By OLIN DOWNES

The concert given by John Barbirolli and the New York Philharmonic-Symphony Orchestra last night in Carnegie Hall was also the occasion of the American début of the Spanish 'cellist Gaspar Cassado. He is a remarkably gifted artist, as the audience was quick to discover. The son of a 'cellist, he was born in Barcelona in 1898. He studied with Pablo Casals, among other teachers. He is not only a virtuoso but a composer, and it was Casals who played the solo part of the first public performance of Cassado's concerto.

Mr. Cassado chose to play Haydn's D major 'cello concerto. He has this composition in the palm of his hand. He can play, as they say, "all around" this beautiful classic work, but his abundant technic was employed solely for purposes of artistic interpretation. The tone is very sonorous and rich, and a singer could envy this 'cellist his cantilena. In the cadenzas Mr. Cassado took the opportunity for technical expansion, but, again, did this in a spirit which added to the virtuoso effect without detracting from the artistic impression. Not only his singing of the slow movement, but the broad classic tempo of his finale were among the features which commended him to the audience.

FIRST NEW YORK RECITAL—Saturday Afternoon, January 9th at TOWN HALL

Subsequent appearances with Symphony Orchestras this season: Kansas City, Jan.14-15; Boston, Jan. 18; Chicago, Feb. 18-19.

GASPAR CASSADO has to his credit as composer a great number of compositions for the 'cello, also several symphonic works. (His "Rhapsodie Catalane" was played by the New York Philharmonic Orchestra under Mengelberg.)

Special mention must be given to Cassado's editings of three concertos for violoncello and orchestra by Mozart, Schubert and Weber.

SEASON 1937-38 NOW BOOKING

Management: METROPOLITAN MUSICAL BUREAU, INC., 113 West 57th Street, New York City

Division: Columbia Concerts Corporation of Columbia Broadcasting System

NEW YORK CONCERTS

DECEMBER 7

Jacques Jolas Appearing in Town Hall on Monday afternoon, Jacques Jolas, pianist, presented a well arranged program opening with the rondo in A minor by Mozart, four Scarlatti sonatas, the Bach-Busoni Chromatic Fantasy and Fugue and the Beethoven sonata in A flat (op. 110). The last group consisted of Dubussy's Des pas sur la neige and Les Collines d'Anacapri, three compositions of Ravel (Ondine, Gibet and Scarbo).

Mr. Jolas gave the immediate impression of sincerity in his art. He is a pianist of broad scope not only having an appreciation in the Scarlatti sonatas of the eighteenth century style but interpreting modern compositions with an uncommon mystical approach and subtle tenderness. His playing of the Bach fantasia and fugue was notable for its brillancy, the fugue having a rhythmic quality and a broad climax. It seemed that the music of the impressionistic idiom was most natural to him, for he played the Debussy compositions with much simplicity and shading. The Ravel Ondine, with its pretentious technical passages and overtone effects, was presented in a masterful way. A good sized audience demanded encores at the intermission and at the conclusion of the program.

Philharmonic-Symphony Chamber Orchestra The second in the concerts given by the Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor) took place in Town Hall, with an interesting assemblage of old and modern music. A novelty was Dittersdorf's programmatic suite, Il Combattimento dell'Umane Passioni, the eight sections of which described various types of human temperaments in a Haydnesque idiom. The Bach violin concerto (No. 1), in A minor, a notable masterpiece of string literature, presented John Corigliano, concertmaster of the Philharmonic Orchestra, as a highly competent soloist. It was the outstanding work of the evening. Mozart's Cassation (K. 63) is one of the slighter but charming divertissements of this composer, having a particularly lovely *adagio* among its seven brief movements, and it was consummately played.

Two American works figured on the list. Deems Taylor's Portrait of a Lady, scored for strings, winds, horn and piano, revealed again its whimsical and fragilely sentimental pages, its modish contemporary idiom, formal conciseness and excellent scoring. A premiere was that of Robert McBride's Workout (commissioned by the League of Composers), a clever score betokening a strong talent. The composer uses various jazz devices, transmuted into concert material of freshness, vitality and originality. Its three sections are labelled: Go Choruses; Sweet, and Fast Swing. Individual instrumentation and rhythmic variety, were potent attributes. The two contemporary composers were present and bowed to applause. The conductor and his men had warm tributes from the usual large audience.

Agnes Hennessey and Kathryn Platt Gunn Agnes Hennessey, soprano, assisted by Kathryn Platt Gunn, violinist, gave a recital at Steinway Hall on Monday evening. Miss Hennessey's first appearance was in a miscellaneous group comprising Arditi's Il Bacio, the Swedish folksong When I Was Seventeen, Awake, It is the Day (Cecil Burleigh) and the Ballatella from Pagliacci. She later sang numbers of Liszt, Sigurd Lie, Strauss, and several songs with Miss Gunn joining her, playing violin *obbligati*. The recitalist has a voice of pleasing natural quality, and her choice of numbers was interesting and well arranged. Miss Gunn's violin solos consisted of pieces of Mozart-Kreisler, Ravel, deFalla-Kreisler and Wellenspiel by Edwin Grasse. She played with good tone and warm feeling. The efficient accompanist was John Cushing. The hall was filled to capacity and prolonged applause rewarded both artists.

DECEMBER 8

Helen McGraw The young pianist, Helen McGraw, was heard in recital at Town Hall on December 8. Miss McGraw is primarily a technician and her playing was marked throughout by a clear tone and efficiency of finger movement, which resulted in the triumphant execution of quick passages.

The program was highly varied, embracing a prelude and fugue of Bach, a fantasie of Mozart, and a rhapsodie of Brahms in her first group, and Beethoven's sonata in A flat major (op. 110) in her second group. Her third group was of the modern school, including three preludes by Debussy, Ständchen by Strauss-Gieseking, and an etude by Stravinsky. Scriabin's Sonata Fantasie was offered as her fourth and final group.

Miss McGraw had at her command an abundance of shading, and the Beethoven sonata and the modern group in particular had intelligent phrasing and clear understanding. Her interpretation at times lacked insight, but her dextrous execution partly balanced this deficiency, which should decrease with maturity. Her performance throughout was approved by the audience and several encores at the end were demanded and given.

Efrem Zimbalist The twenty-fifth anniversary of Efrem Zimbalist's American debut was marked in a recital by that artist in Carnegie Hall. There were gala aspects to the occasion, a large audience, fervent applause, presentation of a wreath, and truly superlative performances.

The program was rather originally composed of works out of the beaten path. After the Corelli-Kreisler La Folia variations, which Mr. Zimbalist played with nobility of style and splendor of tone, Ysaye's unaccompanied sonata in D minor (one movement) provided an example of how a superior technician can contrive to conceal vast difficulties of performance, with a sure sense of form and a musical interpretation. This work, however, offers little of saliency thematically.

The Scottish Fantasy by Bruch was a more grateful choice. The renowned virtuoso gave purity and aristocracy of tone, consummate stylistic feeling and that fastidiousness of intonation and phrasing for which he is known, to its four melodious sections embodying folk themes.

After the intermission he played Loesser's attractive *morceau*, entitled California, a "humoresque on a tune by Paladilhe," and two Schubert transcriptions (Auer's of The Walnut Tree and Spalding's of Hark, Hark the Lark), the ethereal tonal quality of the latter and the remarkable performance of harmonics bringing a call for a repetition, which was granted. The final printed number was Kreisler's version of Paganini's The Witches' Dance, abounding in pyrotechnical display. There were many encores, played with a throng of enthusiasts standing around the stage. The occasion marked the return for a night to the accompanist's field of Samuel Chotzinoff, music critic of the New York Evening Post, who showed his old-time assurance at the piano.

Samuel Antek A young American artist, Samuel Antek, violinist, gave a recital at Town Hall on Tuesday evening. A large audience was on hand to hear Mr. Antek who, despite his youth, is a platform performer of wide experience, having played with the Metropolitan Opera Orchestra, as concertmaster of the New Jersey Orchestra, conductor of the Glen Ridge String Orchestra and head of the violin department of the Orange School of Music. The musicianship native to Mr. Antek's talent has been deepened and enhanced by these associations, as was evident in the demanding program which he played, beginning with the Handel sonata (No. 4, D major) and the Bach Chancone, and listing also the Paganini-Wilhemj concerto, Poème (Chausson), Spanish dance (deFalla-Kreisler), Tijuca (Milhaud) and Tarantelle (Szmanowski). Mr. Antek has a full, swelling tone, sense of rhythmic discernment and vitality of musical expression. He has the faculty of imparting to the audience the mood of the composition under performance. The Chausson Poème had sweep and lyricism; the Handel measures, chaste beauty and classic line. So brilliant and exciting was the Tijuca that it had to be repeated. Much applause rewarded Mr. Antek throughout the evening. He had a sympathetic keyboard collaborator in Herbert Jaffe.

Helen Lanier There was a large attendance at the Barbizon-Plaza for the recital of Helen Lanier, soprano. Her printed list covered a variety of song literature, representing works of Mozart, Schumann, Brahms, Erich Wolff, Korngold, Szulc, Hahn, Ravel, Koechlin, Moret, Honegger, Respighi, Mignone, Gretchaninoff, Poldowski, Bantock and Cyril Scott. Also on the program was the Ravel arrangement of two Greek folksongs.

The young soprano revealed a voice of light texture but refined tone. Her selections were wisely chosen and admirably fitted her tonal range and vocal qualities. The most significant accomplishment of her program was noted in the third group wherein she sang the Greek folksongs and two items by Respighi and Mignone. Miss Lanier is gifted with poise and personality, which when combined with her natural sense of dramatics presented a stage presence altogether delightful. Articulation in French, English and German was most commendable.

Since her appearance last year in this same hall, Miss Lanier has made considerable advancement in her art and on this occasion gave a performance of marked finesse which well merited the sincere applause accorded her. At the end she was called back repeatedly and was obliged to add an encore. Fritz Kitzinger was the skilled accompanist.

DECEMBER 9

Kirsten Flagstad Vast improvement formed the arresting feature of Kirsten Flagstad's song recital at Carnegie Hall. Throughout the evening she exhibited a far deeper understanding of concert style than she has shown previously in New York.

This does not mean that her former recitals lacked merit (for an artist of Mme. Flagstad's vocal and musical capacities must necessarily always register effectively) but experts had noted a certain lack of resource and variety in delivery and coloring. Careful and constant student that Mme. Flagstad is, she has corrected those deficiencies, and now sings and interprets concert music with welcome freedom and zest.

It was to be expected that she would be fully at home in her native Scandinavian numbers (by Grieg, Olsen, Alnaes, Hurum and Borgstrom) but the real surprise came in the German compositions by Wolf, Franz and Strauss, and the French and English groups by Fauré, Quilter, Head and Tyson.

Refined feeling and skillful nuance of tone and accentuation distinguished the performances over and above the remarkable Flagstad voice itself, with its great volume, steadiness, and purity. Moved and delighted, the huge audience (about 300 seats were added on the stage) showered its favor upon the singer, and received generous encores as the glad response. Edwin McArthur was a helpful piano collaborator.

Ernst Silberstein A cellist of lofty musical endowments held the stage at Town Hall on Wednesday night. This was Ernst Silberstein, a newcomer from Germany who has joined the Perolé String Quartet. He exhibited his sterling gifts in sonatas by Brahms, Locatelli and Strauss, the Beethoven seven variations on the duet Bei Mannern, welche Liebe fühlen from Mozart's Magic Flute, and items by Padre Martini-Kreisler, Granados and Saint-Saëns. Mr. Silberstein plays with the interpretative mastery possible only to a nature fully attuned to the beauties of the music he essays. His performance has the quality of holding the interest of his hearers through every measure, a characteristic which would endear him to audiences even if he did not also command a tone of notable beauty and a technic that served him well. Nervousness somewhat marred the initial Brahms sonata (in E minor, op. 38), but after that his self-possession seemed complete. His glowing, sensuous tone was well

(*Continued on page* 16)

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ITINERARY

SEPTEMBER

18—Arrive from Europe on SS "Hamburg."
20—West Point Military Academy (Aft.)
Broadcast: General Motors, New York City (Eve.)
21-26—Motion pictures for Paramount, New York City.
27—Mount Carmel, Pa. (1)*
28—Edinboro, Pa. (1)
29—Glenville, W. Va. (2)
30—Bowling Green, Ohio (1)

OCTOBER

1—Dubuque, Iowa (1)
2—Jacksonville, Ill. (1)
3—Tulsa, Okla. (4)
5—Wichita Falls, Texas (2)
6—Abilene, Texas (1)
7—El Paso, Texas (2)
8—Phoenix, Ariz. (2)
9—San Diego, Calif. (3)
10—Long Beach, Calif. (3)
11—Los Angeles, Calif. (9)
12—Redlands, Calif. (3)
13—Broadcast: Camel Cavalcade
14—Santa Barbara, Calif. (1)
Mat. 2:30, Eve. 8:30 P.M.
15—Sacramento, Calif. (3)
17—Carmel, Calif. (2)
18—San Francisco, Calif. (9) (Aft.)
San Jose, Cal. (3) (Eve.)
19—Fresno, Calif. (1)
20—Berkeley, Calif. (7)
21—Santa Rosa, Calif. (1)
22—Stockton, Calif. (1)
23—Eureka, Calif. (1)
24—Chico, Calif. (1)
25—Eugene, Ore. (2)
26—Portland, Ore. (5)
Mat. 3:00, Eve. 8:30 P.M.
27—Aberdeen, Wash. (1)
28—Tacoma, Wash. (1)
29—Seattle, Wash. (5)
30—Walla-Walla, Wash. (1)
31—Ellensburg, Wash. (1) (Aft.)
Yakima, Wash. (1) (Eve.)

NOVEMBER

1—Everett, Wash. (1)
2—Victoria, B. C. (1)
3—Vancouver, B. C. (4)
4—Vancouver, B. C. (5)
5—Calgary, Alta. (2)
6—Calgary, Alta. (3)
7—Edmonton, Alta. (3)
9—Saskatoon, Sask. (3)
10—Moose Jaw, Sask. (1)
11—Regina, Sask. (2)
12—Winnipeg, Man. (4)
13—Grand Forks, N. D. (1)
14—Fargo, N. D. (2)
15—Duluth, Minn. (1)
16—Minneapolis, Minn. (4)
17—Appleton, Wis. (2)
18—Madison, Wis. (5)
19—Milwaukee, Wis. (7)
20—Evanston, Ill. (4)
21—Holland, Mich. (1)
22—Chicago, Ill. (12)
Mat. 3:00, Eve. 8:30 P.M.
23—Grand Rapids, Mich. (4)
24—Detroit, Mich. (7)
25—Toronto, Ont. (9)
26—Ottawa, Ont. (5)
27—Three Rivers, Que. (2)
28—Quebec, Que. (4)
29—Montreal, Que. (7)
30—New York City (24)

DECEMBER

1—Fredericksburg, Md. (1)
2—Easton, Pa. (2)
3—Radio (Vallee program) (3)
4—Recording for R. C. A. Victor
Westchester, Pa. (3)
5—Staunton, Va. (1)
6—Washington, D. C. (7)
7—Pittsfield, Mass. (1)
8—New Haven, Conn. (4)
9—Hartford, Conn. (4)
10—Hanover, N. H. (2)
11—Worcester, Mass. (3)
12—Amherst, Mass. (1)
13—Boston, Mass. (10) (Aft.)
Providence, R. I. (2) (Eve.)
15—Brooklyn, N. Y. (6)
16—Syracuse, N. Y. (5)
17—Wilkes-Barre, Pa. (3)
18—Pittsburgh, Pa. (6)
19—New Rochelle, N. Y. (1)
20—Newark, N. J. (3)
21—New York City (25)
22—Blacksburg, Va. (1)
23-24—Recording for M. G. M. Motion Picture "Maytime."
26—Broadcast: Nash Motors
27—Sail for Europe on SS. "Deutschland."

* Figures opposite cities indicate the number of concerts given by the Don Cossacks in these cities in seven consecutive years.

New York Concerts

(*Continued from page* 14)

exemplified in the shorter group, particularly in the Andantino of Padre Martini-Kreisler. The Locatelli sonata was an achievement in lyricism, and the Beethoven and Strauss works were projected in polished fashion. The hall was filled with an audience which applauded heartily for Mr. Silberstein and his gifted assistant, Ernst Victor Wolff, who presided at the piano.

DECEMBER 10

Philharmonic Orchestra Gaspar Cassado, Spanish cellist, made his American debut at this Thursday evening concert of the Philharmonic Orchestra at Carnegie Hall, under the direction of John Barbirolli.

As the medium of his introduction, the visiting soloist at once established his serious musical bent by choosing Haydn's D major concerto for his introductory performance.

Cassado at once won all hearers with his refined style, ample tone of many shadings, agile bowing and execution, and subordination of display to the purpose of the composer. This was cello art of the first rank, even though a few minor mishaps of pitch and technic indicated the artist's pardonable nervousness. He triumphed completely with the audience and had recall after recall. There is now a great desire to meet Cassado in recital, and also in some of the more modern concertos with orchestra.

The concert opened with the first American presentation of Méhul's overture to Les Deux Avengles de Tolede. In his day (1763-1817) this earlier French composer was highly regarded by the public and even by Gluck, but inexorable time has shelved Méhul's works of facile melody, light sentiment, and glib fashioning.

The Bacchanale from Tannhäuser and Mendelssohn's Italian Symphony made up the rest of the program. Both numbers had finished and enlivening interpretations from the versatile Barbirolli, who read much emotional warmth into Wagner, and much spirit into the gayer measures of Mendelssohn. Barbirolli now is a secure favorite with Philharmonic patrons.

During intermission the news reached the lobbies that the young English conductor is to be the regular *chef* of the orchestra for three years, and many enthusiastic endorsements were heard.

DECEMBER 11

Mary Felts The fleet fingers of Mary Felts registered in keyboard offerings produced enthusiastic outbursts from the audience at Town Hall on December 6. The young pianist, whose debut recital in New York it was, maintained a lustrous tone throughout.

Miss Felts' program began conventionally with an impromptu and three Moments Musicaux of Schubert and the sonata in B flat major of Mozart. The latter part of her program was unusually arranged, with the modern selections, Polichinel, Legend, Brazilian Dance and The Poor Little Rag Doll of Villa-Lobos and the scherzo (op. 6) of Griffes in her third group, and the Beethoven sonata (op. 109) as her fourth and last group.

Miss Felts had a fine understanding of her music, and with assurance conveyed each mood to her audience. Her shortcoming was a lack of power, which she overcame toward the end of the program but which resulted in a somewhat harsh tone. Within her range, however, the artist has a rich amount of shading, which she distributed effectively. She realized her shortcoming and intelligently chose to play the more delicate, quick-moving numbers to which her style is so eminently suited. Many encores were demanded.

The Singers Club of New York An event which marked the thirty-fourth season of the Singers Club of New York took place at Town Hall on Friday evening. This organization is familiar to concert goers and its membership is largely drawn from the ranks of the city's business and professional men. The chorus counts seventy-five male voices under the leadership of Charles Albert Baker. Stuart Ross is piano accompanist for the group and Edwin D. McArthur presides at the organ. The program offered choral works by Archer Gibson, Handel, Antonio Lotti, James H. Rogers, Felix Mendelssohn, Rachmaninoff, Reading, Stephen Foster, Franz Schubert, Mark Andrews and Grieg. Two spirituals were sung besides an arrangement by Davison of a seventeenth century German melody.

Conductor Baker directed the ensemble with skill and musianship and was rewarded with a response excellent in timing and eloquent in tonal coloring. So popular were the vocalists with their auditors that the Bartholomew scoring of Old Ark's A-moverin' had to be repeated. Adestes Fideles was executed with gusto and when Mr. Baker signaled for the audience to join in the second verse, they rose *en masse* and brought the yuletide air to a rousing finish. The guest soloist was Lilian Knowles, contralto, who was heard in polished interpretations of Lieder by Brahms, Wagner and Felix Weingartner and in English selections by Easthope Martin, Lady John Scott, Rachmaninoff and Clara Edwards. Paul King, baritone, was featured in Grieg's Landsighting. The large attendance gave every indication of enjoying the presentation.

Emanuel Feuermann The recital of Emanuel Feuermann at Carnegie Hall was one of the most impressive examples of great musical gifts overcoming fancied limitations of the cello's medium. Mr. Feuermann showed again, as he had done in previous solo and recital appearances since his American debut four years ago that the humanity and depth, the variety of eloquence that lie in the voice of this stringed instrument can be summoned forth by a master.

His program was one of major proportions and wide contrasts, including the Beethoven sonata in C major (op. 102), the Schubert sonata in A minor, Paul Hindemith's unaccompanied sonata, the performer's own version of Chopin's Introduction and Polonaise (written for cello), Brahms' Hungarian Dance in F, Fauré's Après une Rêve, and Sarasate's Zapateado.

The Beethoven sonata was played by Mr. Feuermann and his piano colaborator, Wolfgang Rebner, with superb modelling of the lofty musical line and classic structure, and was tonally of the finest texture and expressiveness. Schubert's lyrical and beautifully communicative sonata differed in its greater intimacy of approach, but was done with a mellow spirit that was truly Viennese. The Hindemith work, atonal and contrapuntally well built, offered further evidence of the player's strong mentality and technical wizardry. It was in his interesting edition of the tuneful Chopin score and in the shorter pieces of the final group that the player achieved some most brilliant effects, and kept at the close for a considerable time adding numerous encores for a clamorous audience.

DECEMBER 12

Guiomar Novaes Appealing as ever personally, and in spite of youth fully matured musically, Guiomar Novaes gave complete pleasure to her hearers at Town Hall on Saturday afternoon.

She has at her command inherently fine tone and sensitive reaction to the works she interprets, and also is fitted with the technical mastery which adapts difficulties into a smooth general musical line. Moreover, equatorial warmth of temperament adds dash and glow to all the performances of the gifted Brazilian artist.

Mme. Novaes tempered her emotional exuberance to the more sober requirements of the J. S. Bach suite ("English") in G minor, Chaconne by Handel, and Beethoven's sonata in C major (op. 53), all revealed in admirable style and clarity.

Chopin held the final period of the recital, and Mme. Novaes loosed her abundant measure of imagination and feeling in the Barcarolle, two mazurkas, and the rarely programmed E major scherzo, with its thematic reminders (near the finish) of Liszt's Les Préludes.

This reviewer may dutifully wind up his budget with the almost unnecessary information that the auditors accorded every mark of enthusiasm to Mme. Novaes, and that she made graceful return with the customary encores.

Fritz Kreisler His hold on his New York adherents remaining strong, Fritz Kreisler drew a full house to Carnegie Hall for his matinée recital, and garnered large honors in the matter of applause.

Kreisler started with his own concerto, in the style of Vivaldi, and gave it fluency and musical meaning, qualities likewise apparent in the Bach Sarabande and Gigue from the D minor Partita. He possesses special ability in the matter of informing ancient classics (sometimes called dry) with vibrant appeal.

Mendelssohn's concerto found the performer in highly romantic mood, and he played the lovely pages beautifully and brilliantly, despite some faults of intonation and execution.

Ending the program came three Kreisler compositions (Cavatina, Shepherd's Madrigal, Malaguena) and his adaptation of three Slavonic Dances by Dvorak. In such smaller *morceaux*, Kreisler shines outstandingly, and of course the listeners responded with eagerness. The concert finished with several warmly desired encores. Carl Lamson supplied piano accompaniments most ably.

New York University Glee Club The annual December concert of the Glee Club of New York University (Alfred M. Greenfield, conductor) was heard in Town Hall on Saturday night. The chorus was made up of the combined faculty and alumni glee clubs and the regular undergraduate singing group. On the program were carols and traditional Christmas songs in arrangements by Channing Lefebvre, Archibald T. Davison, Ruggero Vené, David Stanley Smith, Prof. Greenfield; Elgar's Feasting, I Watch; Paracelusus (Bantock) and choruses from The King's Henchman by Deems Taylor and Sullivan's The Goldoliers. The other composers represented were Beach, Brahms, Delaney, Callcott and Bach. Mr. Vené took the podium as guest conductor for his Sea Dirge. The soloists with the chorus included John Petterson and Theodore M. Everett. Accompaniments were provided by Harold Heermans and Clinton Reed. The choral singing of the allied choirs proved commendable for well-governed volume, unity and skilful balance. Mr. Greenfield conducted with musicianship and firm control.

DECEMBER 13

Philharmonic Orchestra An afternoon of lyricism was provided by John Barbirolli and the Philharmonic Orchestra, with Gaspar Cassado in his last appearance as soloist with this group. Mr. Cassado's part of the program was his own arrangement for cello of Weber's concerto in D (op. 74), originally dedicated to the clarinet. While this is music of no very memorable or weighty nature, it is pleasant and melodious, and Mr. Cassado has been deft in transferring the solo line to his own instrument. He achieved another merited personal success.

For the orchestral part, Mr. Barbirolli directed a sensitive and beautifully delineated reading of the Beethoven fourth symphony. After the intermission came two shorter works, Delius' On Hearing the First Cuckoo in Spring and Mendelssohn's scherzo in G minor for orchestra, and Respighi's scintillant transcription of Rossini melodies, Rossiniana Suite. The audience which filled Carnegie Hall was keenly appreciative of the tonal delights purveyed to them.

New English Singers The second of three programs including Christmas carols and other music of the madrigal school was given with the usual finish and expert *a cappella* ensemble by the New English Singers in Town Hall on Sunday afternoon. The group headed by Cuthbert Kelly, who made his customary explanatory comments, includes Dorothy Silk, Nellie Carson, Mary Morris, Eric Greene and Peter Pears. A feature was again Miss Carson's expert performance of lute accompaniments and her singing of Fair, Sweet, Cruel by Thomas Ford—a truly beguiling lament as she voiced it. Whither Runneth My Sweetheart? for two voices, and When from My Love, for four voices, both by John Bartlet, were other attractive numbers with flute background. Ballets and madrigals by Morley, Farmer, Weelkes, an entire group of duets and an air by Purcell, Christmas carols and motets by Dering, Sweelinck, Martin Shaw, and arrangements of traditional ones by Vaughan Williams, Peter Warlock, D. S. Smith and Pearsall were the other delightful numbers. Again the superb Corpus Christi in the Warlock group was the highlight of the afternoon. Many encores were added at the insistence of a keenly interested audience.

New Friends of Music A concert of Brahms works formed the sixth program of the New Friends of Music at Town Hall late on Sunday afternoon. The participating artists were

(*Continued on page* 29)

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[15th Century music notation]

Debut of Betty Jaynes Hailed In Chicago City Opera Week

Sensational Bow Made by Fifteen-Year-Old Girl as Mimi—The Bartered Bride Restored in English—Rachmaninoff Third Symphony Led by Stock—Heifetz, Smeterlin, Brodsky and Triggs among Visitors

CHICAGO.—The week's greatest opera interest centered around the fifteen-year-old high school sophomore, Betty Jaynes, who made a sensational debut with the City Opera Company as Mimi in La Boheme on December 6. Musical Courier readers have already been briefly informed of the manifold qualities discovered in this new artist. Two years ago Betty Jane Schultz was brought to Mrs. Herman Devries by one of her pupils, Sally Louise Kirtley (also a member of the Chicago City Opera Company). Already at that time she showed aptitude, though the voice was of infantile volume and undeveloped. A year later we heard the same little girl at one of her teacher's pupil recitals in the Francis I room at the Congress Hotel and were dumbfounded at the improvement the young prodigy had made, yet it was only last summer when she appeared as soloist with the Thaviu Band at Grant Park that we fully realized her possibilities. Last September Paul Longone, the general director of the Chicago City Opera Company, informed the press that he had engaged the youngest singer ever to make her debut in a leading role with a major opera company. At that time Betty did not know Italian nor had she seen the score, but Mr. and Mrs. Paul Longone took her under their wing and with the able assistance of Desire Defrere and other competent operatic experts she quickly memorized the role.

At the performance of La Boheme, in which Betty Jaynes was the attraction, she had as her *vis-à-vis* Giovanni Martinelli, who in our humble estimation was greatly responsible for the success of the debutant. Not only did he sing with his customary artistry and beauty of tone, but throughout the performance he guided the little prima donna with paternal care and sincere devotion. The youthful Mimi made her appearance with the aplomb and authority of a full-fledged operatic singer and received an ovation which disconcerted many of the auditors but was received as a matter of course by the phlegmatic little miss, who proceeded without delay to do remarkably well all that she had been taught. From the Mi Chiamano Mimi to her final utterance she gave unmistakable proof of deserving the honor bestowed upon her. Slim, rather tall, good to look upon, the child acted with such natural grace and *savoir faire* that she won many admirers through her simplicity and *naïveté*, while her stage death was an effective piece of histrionism. All through the opera the huge audience applauded and even cheered. Should Betty Jaynes remain the unspoiled child and the studious young lady that she is, then and then only is her future assured as a bright luminary in the world of song.

Under the auspices of the Board of Education a special performance of Pagliacci and Jack and the Beanstalk was given on December 3. John Pane-Gasser as Canio and Hilda Burke as Nedda won the plaudits of teachers and students. The cast for Jack and the Beanstalk was unchanged.

Bartered Bride in English

Twenty years ago when we advised the late Cleofonte Campanini to give opera in English to satisfy the general demand, the astute *maestro* smilingly replied, "All of you chauvinists and propagandists are alike. When opera in English is tried, all of you stay home and eat your soup." History repeats itself, even though times change. There was only a fair-sized audience when the Bartered Bride was sung in English for the first time by the City Opera Company on December 4, and what is worse, the champions of opera in our language were conspicuous by their absence. Lovely in German and in Czech, The Bartered Bride is much more enjoyable when given in the language of this country, for the adaptation of the text by Libushka Bartusek is excellent in every way. The cast was similar in a measure to the one brought together at the Metropolitan last spring, including Hilda Burke, Mario Chamlee, Louis D'Angelo and George Rasely, who had the leading roles of Marie, Hans, Kezal, and Wenzel, respectively. They repeated here the success that was theirs in the East through the beauty of their song, clear enunciation and extremely well-thought-out characterizations.

Final Performances

The German wing of the company has brought new laurels to the Whitney-Longone regime. To Lauritz Melchior, Elisabeth Rethberg, Eleanor La Mance, Emanuel List, Stephano Ballarini and Mark Love goes unstinted praise for an altogether homogeneously fine matinee performance of Lohengrin on December 5.

On that evening Lawrence Tibbett made known here his Rigoletto, which he sang admirably and acted better than we have ever seen it on our lyric stage. Though surrounded by such a fine Gilda as Josephine Antoine and such a convincing Duke as Bentonelli, Tibbett dominated the performance.

The final week of the six-weeks' season brought repetitions of Die Walküre (December 7), Otello (December 9) and The Bartered Bride (December 10) and an extra gala performance of La Juive (December 13). To those operas were added lone performances of Trovatore on December 10, Tannhäuser on the 11th and Samson and Delilah at the last Saturday matinee of the season. A review of the final performances is deferred until next week, yet it seems permissible at this time to congratulate the management for keeping faith with the public in presenting all the operas and artists announced and uplifting the standard of the performances by securing the best talent available and giving Chicago as fine a season of grand opera as we have had here in the past quarter of a century.

ELAINE DE SELLEM,

mezzo-soprano, gave a recital of songs in the Beaux Arts Salon series at the Medinah Club in Chicago on December 13. Miss De Sellem devotes her time between recital engagements to teaching at the American Conservatory of Music. (Underwood & Underwood photo.)

Bertha Ott Brings Ania Dorfmann

Always on the look-out for unusual talent, Bertha Ott introduced Ania Dorfmann, Russian pianist, to a large audience in the Studebaker Theatre on December 6. Miss Dorfmann repeated here practically the same program she gave at her New York debut in Town Hall on November 27. Miss Dorfmann's pianistic qualities are manifold, and what stamps her as an exceptional mistress of the keyboard is the quality of the tone she draws from the piano either in pianissimo or in fortissimo passages, a brilliant technic, intelligent phrasing, clear and sane interpretations and a simplicity that is rare among virtuosi nowadays.

Kreisler at Orchestra Hall

Bertha Ott also presented on the same afternoon Fritz Kreisler in his only violin recital of the season in Orchestra Hall. The large assemblage evidently enjoyed Kreisler's diversified program, for he was warmly applauded throughout the course of the recital.

Heifetz on Northwestern Course

Northwestern University has done much to promulgate the taste for good music in this community through its history and enjoyment of music series, by presenting not only artists of world-wide reputation but eminent critics, lecturers and pedagogues as commentators. This plan has succeeded, as indicated by the large patronage supporting the course since its inception a year ago. Featured on the program played by Jascha Heifetz on December 7, in the Auditorium Theatre, were the D minor concerto by Wieniawski and the Beethoven sonata in C minor. In these selections Heifetz, the invincible, displayed all the qualities heretofore noticed, plus a certain warmth of tone which adds additional lustre to his playing. Emanuel Bay was the able coadjutor whose work at the piano was on the same level of perfection as that of the impeccable violinist. Commentary for the program was made by Prof. Felix Borowski, of Northwestern University, whose subject was The Violin and Its Literature.

Blenda Sterner at Kimball Hall

A talented pianist, Blenda Sterner, an artist pupil of Heniot Levy, demonstrated again that under the guidance of her able mentor a pianist can reach an enviable position. Her ambitious program began with the Bach Chromatic Fantasy and Fugue, which would have been sufficient to gauge her many accomplishments as interpreter and technician, but it was in the Scarlatti D major sonata that the young artist revealed the full gamut of her pianistic equipment. Fleet fingers and strong wrists, a good sense of nuance and intelligence in interpretation are her salient qualities, and her technic is highly commendable. The program further contained Beethoven's thirty-two variations, a Chopin group, Godowsky's arrangements of Corelli and Albeniz numbers; Heniot Levy's Menuet and the Strauss-Schulz-Evler Blue Danube. The large audience buoyantly manifested its pleasure.

Illinois Symphony Program

The Illinois Symphony Orchestra program of December 6, at the Civic Theatre, was conducted by Izler Solomon and had Lois Bichl as cello soloist.

Saidenberg String Quartet Opens Series

The opening program in the series of Sunday evening concerts given by Temple Emanuel Sisterhood at Temple Emanuel brought the Saidenberg String Quartet on December 6. Headed by Daniel Saidenberg, cellist, the quartet is fast becoming one of the popular string ensembles in this community.

Symphony Concerts

Two pianists and the first performance here of the Rachmaninoff symphony (No. 3) in A minor held chief interest in this week's symphony concerts. Tomford Harris made his second solo appearance with the orchestra on December 8, playing the Rubinstein D minor concerto, and Jan Smeterlin, Polish pianist, appeared for the first time here in Chopin's F minor concert at the Thursday-Friday concerts.

Tomford Harris, Chicago pianist, displayed anew the pianistic qualities so often lauded. Though in dynamic passages his tone was less powerful than of yore, this might be attributed to his recent illness, for it is known that he left a sick-bed to play.

Smeterlin gave every evidence of being a Chopin authority in his remarkably fine interpretation of the F minor concerto. Pearl-like runs, graceful and poetic playing and a tone of singing quality added to a velvety touch made his execution remarkable in all respects and earned him the admiration of the many members of our local musical fraternity plus the mighty plaudits of a well satisfied audience.

The Rachmaninoff third symphony, which had its world premiere in Philadelphia five weeks ago, has already been analysed in the Musical Courier columns. Rachmaninoff's orchestral palette abounds in many colors, as was again demonstrated in the novelty, whose salient characteristic is its remarkably fine orchestration.

Musicians Club Program

On December 7, the program for the Musicians Club of Women was given at Curtiss Hall by Mrs. Gilbert Smith, Marjorie Sherman, Marion Hall, Marie Briel, Lillian Pringle, Lillian Poenisch and Florence Henline.

Brodsky and Triggs at Winnetka

The midwestern debut of the young American duo-pianists, Vera Brodsky and Harold Triggs, on December 7 under the auspices

(*Continued on page 24*)

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NEW YORK DECEMBER 19, 1936 No. 2917

Our land is one of the few able to put sincere joy and hope into the singing of Christmas carols this winter.

—o—

The important two news items about most opera ventures in America are the date of their opening and the losses when they close.

—o—

In France all young composers hope to win the Prix de Rome. In America all young singers hope to win the Prix de Metropolitan.

—o—

It appears that amateur programs on the radio are waning because of lack of performers. Why not use some of the amateurs in the professional ranks?

—o—

Who will be the first recital songster to program Brahms' ballad, Edward? The Metropolitan, if it wishes to be topical, should restore Converse's The Sacrifice, and Verdi's The Force of Destiny.

—o—

Barbirolli's Appointment

An unusual honor falls to John Barbirolli in being appointed sole conductor of the New York Philharmonic-Symphony Orchestra for three years. This young British musician came to the United States somewhat as a "dark horse," although his reputation in Great Britain as a conductor of symphonic and operatic organizations was familiar to readers of musical news there. In the first two months of his association with the New York Philharmonic he proved to possess qualities which, the board of directors feel, will be valuable contributions to the organization in the coming triennium.

Specifically, the board declares that his engagement "is the solution of several major issues which have confronted the Philharmonic for some time: the need for a young conductor of artistic integrity who can build toward the orchestra's future as well as enhance its present; for a director whose talents are recognized in such specific terms as increased audiences; for a man strong and vital enough to mould the orchestra into a consistent personality and technical unity."

It is said that Mr. Barbirolli, who combines an engaging modesty with his wide musical experience and authority, had no intimation that the directors were considering him for a permanent post and his appointment therefore came as a surprise to him. He has expressed his appreciation of the response shown by the public, the confidence of the directors, and the cordial relations existing between him and the musicians of the orchestra.

He stated that he means to give special attention to the works of American composers, and that he will take a large number of scores by musicians of this country with him for consideration when he returns to Europe to lead his final season with the Scottish Orchestra of Glasgow and the Leeds Symphony. That argues an open mind which is distinctly to his credit.

It will be remembered also that his programs this season have had originality and contrast, and he has shown a connoisseur's sense for picking out worthy and unfamiliar items from the music of many countries, and of different periods. It has been a long time since the bills of the New York orchestra have exhibited such an appeal to the historically alert listener. This may be characterized as a form of musical scholarship on the part of the one who plans an orchestra's programs, fully as important as literary judgment in the compiler of an anthology.

Furthermore, his musicianship has been of the stable sort which gives due value to music of all schools and styles. It will be highly instructive for the Manhattan public, so long accustomed to a succession of conductors whose programs were strong in personal partialities, masterpieces of a few composers or somewhat curiously chosen miscellanea, to find unifying and guiding mind at work in preparing a well-balanced survey of the whole musical landscape. In some such direction lies the educational function of a great orchestra. The return to this policy is most urgently needed in a period when many tonal ideals are in a state of revaluation.

—o—

Save the Music Project!

Reports of contemplated cuts in the WPA budget have dangerous potentialities for hampering the work of the Federal Music Project. On December 4, Lieut. Col. Brehon B. Somervell, WPA administrator for New York City, stated that funds in the metropolis for his work would be cut $4,000,000 monthly and that, beginning on January 1, the city would be expected to bear about twenty per cent of the cost of all the projects. This statement was protested by Mayor F. H. LaGuardia as "premature" and he carried his objection to Washington on a personal visit in an effort to influence the national WPA authorities not to carry out this drastic decision.

From Washington came the alarming report that the sums available for WPA payrolls would be exhausted by January 20 "if Congress forced liquidation of the organization by that date." It was stated by Treasury officials that $87,000,000 of the current Works Progress appropriation was still not allocated to any agency, and that "President Roosevelt might turn this over to WPA if necessary." But the attitude on this matter was not wholly sanguine, "because some or all of this money might be allocated elsewhere." If it is decided to use these funds for the various projects, it would carry them on until well into February, in the event that the new Congress delays voting additional money.

Meanwhile, however, steps have been taken to cut down the personnel of the projects in an effort to make the available sums go further. In New York seventy-five workers were dismissed from the Federal Writers Project, which caused Orrick Johns, its director, to resign in protest. The art projects also were affected to an extent that a large group of dismissed artists and their models staged a protest strike, rather summarily broken up by the police. In the New York Federal Theatre Project, one of the most important phases of the work, eighty-five workers were dismissed for taking part in a "sit-down" strike directed against reduction of the personnel. It is unfortunate that such conditions have arisen to hamper the usefulness of what is commonly regarded as one of the happiest experiments of the present administration.

In the New York Music Project, according to a spokesman of the organization, no reduction of personnel has yet occurred, apart from the normal resignations of musicians who have accepted other posts. It is said to be the contention of Lee Pattison, in charge of the New York State Music Project, that the organization must be maintained as it now exists in order to function efficiently. There is also said to be no difference with the musical union at the present time as to the terms of employment.

It is highly important that now, when the concert-giving activity of the organization has been so well founded and when the public has been willing to pay the moderate admission charges to such events, no drastic cutting off of revenues should take place in Washington. The National Music Project, with its nation-wide ramifications in various phases of composition, performance and teaching, has had so important an effect in raising the morale of those employed and the public as well that a liquidation of the enterprises would be a genuine tragedy for America's art life.

There is said to be little doubt that Congress will be induced to pass another appropriation for continuing the work of WPA. But meanwhile all those of musical prestige and influence should rally to make their voices heard in the legislative halls, in order to assure that a beginning so bravely carried out shall be enabled to achieve its natural fruition.

—o—

Sesqui-centenary of Home, Sweet Home's Composer

Authorship of songs that come to be household words generally is much disputed, but there seems to be little controversy about Home, Sweet Home. The song was used in a ballad opera, Clari, the Maid of Milan, composed by Henry Rowley Bishop and first produced in 1823. The librettist for this work was the American poet, John Howard Payne. Surviving a speedy demise of the opera as a whole, the song has long enjoyed a world-wide fame as a simple lyric of the people. Countless prima donnas have used it to sway concert multitudes with unfailing success.

The fact that the one hundred and fiftieth anniversary of Bishop's birth fell on November 18 did not provoke many stirrings in the musical world. He was a composer whose other exploits are overshadowed by this one achievement. And this is true despite the fact that he was a figure of considerable importance in British music. He conducted at Covent Garden and with the London Philharmonic Orchestra, was knighted in 1842 and six years later became Professor of Music at Oxford. He composed The Fortunate Isles, a *pièce d'occasion,* especially for Queen Victoria's wedding to Albert. Although his many operas have gone into the limbo, some of his songs have survived, largely through a simple and wholesome type of melody, individual pathos and charm.

There is a tie to America other than the popularity which Home, Sweet Home has had on these shores, in the fact that Bishop's second wife, Ann, after a romantic career, settled in New York and lived here for some years until her death. She was the daughter of Rivière, a London singing master, and herself attained fame as a concert soprano in many parts of the world. She married Bishop in 1831, but after eight years eloped with Rudolph Bochsa, a virtuoso of repute, with whom she had undertaken a concert tour. He had had a somewhat adventurous past. As harpist to Napoleon and later to Louis XVIII, he had for a time high esteem in Paris. But a charge of forgery was brought against him in France and he escaped to England, where he began a successful career as a teacher and concert-giver with Sir George Smart.

One can leave to the imagination whether or not it was an ironic circumstance that the domestic menage of the composer of Home, Sweet Home apparently was deserted in this summary fashion. At any rate, Ann became after that an inveterate traveler. She sang for two years at the Naples San Carlo, in 1847 took up residence in America, with an interlude of Australian touring in 1855 during which Bochsa died, and then returned to New York and married a man named Schulz. But even in Victorian England, such unconventional behavior did not prevent her from appearing before the *haute monde* at the Crystal Palace and elsewhere, her farewell concert occurring in 1859.

A traveler to the last, this indefatigable soprano—probably a forerunner of the present-day divas who speed around the world in planes and super-liners—set forth from California for the Sandwich Islands in 1865, was shipwrecked, lost much of her fortune, but reached India and Australia, returning to America by way of England. Her death occurred in New York, March 18, 1884.

Bishop having amassed greater and greater honors and emoluments, had passed away some thirty years previously. Grove relates that "he was buried in the Marylebone Cemetery, Finchley Road, and a monument to his memory has been erected by subscription."

In any case he hardly needed that monument, as one of the best-selling songs in musical history has kept his memory fresh to succeeding generations.

VARIATIONS

By Leonard Liebling

Alfred Frankenstein, erudite and sometimes whimsical music critic of the San Francisco Chronicle, assumes the latter mood in his Sunday sermon of December 6th.

His theme is the "understudy system recently inaugurated (in San Francisco) by Maestro Merola, and greeted as the beginning of a great university of the lyric theater on the Pacific Coast."

Frankenstein says that after observing many of the world's most famous lyric stars in America and Europe, he has "perfected what is now in process of being patented under the name of the All Star American Five Point System of Operatic Acting." The astute patentor continues:

"Just as there are five positions basic to the art of the classic ballet, so operatic acting is reduced in this system to five basic attitudes, which, by variation, permutation, combination, synthesis, conjunction and conglomeration create an entire language of gesture suitable for use in any and all situations in any and all operas.

"Basic Attitude Number 1 is the Bucket Balance. This is a position derived from the peculiar thing that happens automatically to one's left arm when carrying a heavy pail of water in the right hand. Its plain, or stiff armed form has an important variant, the Cursive Bucket Balance, done with a more supple motion from the elbow. Both these gestures are universally useful. They can be employed to indicate jealousy, ecstacy, choler, or (as is usually the case) nothing at all.

"A second highly important variant of the Bucket Balance is the Invisible Churn. When indulged in at arms' length this movement is much favored by chorus people to signify animated conversation. When done with a short jab and crooked elbow, the clenched fist close to the chest, it indicates villainy. This latter form, however, might be called one of the several variations of

"Basic Attitude Number 2, the Heart Attack. This action, one hand placed firmly over the upper ribs, is too well known to require description, as is its first transformation, the Double Breasted Heart Attack. In this same category comes the Asthma Clutch, similar to the Heart Attack, but with the fingers at the base of the throat. Also under this general heading one must place the Lemon Squeeze, wherein the hands are joined in a tight clasp about four inches in front of the breast bone.

"Basic Attitude Number 3 is Worse Than Death. The head is lowered, the hand grasps the back hair, and the bent arm forms a kind of frame for the head. This can be done either seated or standing. It often alternates with

"Basic Attitude Number 4, the Guy Rope Stance. The hands are extended stiffly downward, at an angle of about 45 degrees from the body, the chest is thrown out, and the feet are often parted in a kind of frozen stride. The whole picture is designed, as far as possible, after the appearance of a governor on a motor. Required of wronged husbands when the bad news breaks, but useful in other situations as well.

"Fifth and last of the basic attitudes is the Fevered Brow. The back (never the palm) of one hand is placed on the forehead, the head itself is frequently tilted either backward or forward, and the other arm is always extended in a Bucket Balance. The Fevered Brow is usually completed with a determined, side swiping motion of the hand away from the head indicating that the incredible revelation that produced the gesture in the first place is too dreadful to be believed. It then frequently goes into the Guy Rope Stance . . .

"Those are the movements and positions basic to every operatic work of every school and nationality, and therefore are universally applicable. There is also a rich field of gesture and action peculiar to specific works and specific roles which I also propose to teach. I shall, for instance, give careful instruction to Carmen chorus ladies on the approved method of singeing their eyebrows while smoking cigarettes that stick straight up in the air. Embryo Valkyries graduating from our academy will be thoroughly proficient in the Blood Hound Snoop, Seven O'Clock in the Morning (an exercise for the development of the right biceps done with a spear instead of a dumbbell) and other calisthenics of Wagnerian interpretation. No one training for any part in Aida can afford to dispense with Heil Hitler and the Egyptian Double Breasted Heart Attack. The approved methods of hunting for hidden objects in places where they very obviously have not been hidden will occupy an important place in the curriculum. All manner of shudders, staggers, flops and falls will be appropriately codified. And the subject of planting daggers under the armpit will call for a course all its own."

* * *

Be the foregoing as it may with my San Francisco colleague, I nevertheless make an admiring bow to the Opera Department of the Juilliard School in New York for its production last week of The Frantic Physician, an adaptation of the old operetta by Gounod, which he wrote at intervals during the composition of Faust. This latest version is a rearrangement of the music and text, by tonal Marshall Bartholomew and literary Alexander Dean.

The Juilliard plan of recent years, has been to engage its operatic classes with unusual works instead of setting them to produce the familiar repertoire. Consequently the singers are led away from imitativeness, and the scenic and other designers have a chance to strike out along original lines.

I am not familiar with the Gounod opus (its authentic title is Le Médecin Malgré Lui) and therefore I do not know how extensively the present adapters have changed it. In the printed program notes, however, they admit to having made the action into a play within a play (using an inset duplicate stage) the synthetic audience being King Louis XIV and his lords and ladies of the Court. The gathering has come to witness the latest comedy by Molière. Also, in the Juilliard version, the three-act operetta has been shortened to two, separated by a choral episode and a solo dance, for which the music is taken from Lully, who wrote a number of scores for the Molière Court Masques. Finally, an expert in musical antiquities told me that the American adapters have transposed the order of the original scenes and musical numbers.

Whatever the merits of Gounod and his librettist, the little work heard at the Juilliard Theatre last Wednesday evening (and at three succeeding performances, with alternating casts) was a delightful and completely effective entertainment.

The "stage within a stage" had plenty of room for animated movement, and the characters varied it by running down some steps occasionally, and carrying the play to the very feet of the courtly listeners. The settings, economically modern, had veracious coloring and atmosphere.

Molière's gay comedy, interspersed with some 1936 terms, fared excellently at the hands of the youthful cast, who showed no amateur trace either in acting or diction. The latter quality appeared in song as well as in the frequent spoken dialogue.

Donald Dixon did a really professional job as Scagnerelle, the pretending physician. Robust of tone, vocalizing with skill and character, and keeping up the consistently jovial nature of his role, he set a tempo and spirit which carried along the rest of the cast admirably. In physique, acting, manner and singing, Dixon suggested a young Tibbett.

Dorothy Dudley's comically grotesque Martine (wife of Scagnarelle) and Albert Gifford's clownish Lucas, made deserved hits. Alice George and Allen Stewart were a smoothly singing romantic pair as Lucinda and Leander. Others who added strongly to the ensemble: Paul Oncley (Louis), Richard Reeves (Valère), Mary Francis Lehnerts (Jacqueline) and Lincoln Newfield (Geronte).

Arthur Mahoney revealed distinctive technic and much grace in his solo dance. Alfredo Valenti, stage director, and Frederick J. Kiesler, production manager, were responsible for unfailingly intelligent results behind the footlights. Gregory Ashman's chorus displayed security and volume that would do credit to any opera company. Under the baton of Albert Stoessel, the music and orchestra were splendidly served.

I came away from the attractive Juilliard Theatre entirely convinced that an operatic student may learn there every fundamental equipment required for the lyrical stage career. After that, the rest is in the lap of the impresarios—and the singing girls at the Juilliard School should not misunderstand that remark.

* * *

Cassells, London publishers, have just brought out a new History of Music, by Alfred Einstein, expatriate German critic. Basil de Selincourt, London reviewer, extols the book as "the great work of the world's greatest scientist."

Apropos, a few years ago, I tried to persuade various American publishers to issue an English translation of Hugo Leichtentritt's Formenlehre, the most monumental work of its kind. Many musicians endorsed the suggestion and promised advance subscriptions for the volume. Depressional conditions and the high cost of publishing, prevented the carrying out of my suggestion.

It is pleasant to announce that a house has now been found which is considering the Leichtentritt masterpiece, and therefore it would be a good idea for the erstwhile advance subscribers to renew their pledges. If you desire to secure a copy of the first edition of Formenlehre, in English, send your name and address to Dr. Hugo Leichtentritt, Harvard University, Cambridge, Mass.

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From the New York Post of December 5:

Efrem Zimbalist celebrated the twenty-fifth anniversary of his American debut last night. After his concert at Carnegie Hall, the violinist was host at a reception at his home. It was attended by most of New York's notables. . . . At the height of the festivities, Lucrezia Bori entered . . . The first person she encountered there was Dr. Walter Damrosch. The distinguished, gray-haired conductir greeted the opera star by bending low on one knee, spreading wide his arms—and shouting: "Mammy!"

* * *

Irving Schwerké, of Paris, sends a Christmas contribution to this department:

A society woman, who went to great pains to make people believe she knew something about the piano—could even play it—entered a music shop and asked the clerk for a copy of Variations on a Mendelssohn Theme, by J. S. Bach.

"I am sorry, Madame, but such a piece does not exist."

"It certainly does, and if you haven't got it, I'll obtain it elsewhere."

The dear soul went from shop to shop with her request, and everywhere received the same reply.

Finally she entered a store where the clerk—an up-to-date slip of an ambitious girl—was at last the kind our society woman had been looking for.

"So sorry, Madame," she said, "we happen to be out of it today, but if you are not in too great a hurry, we can have it for you tomorrow!"

* * *

Business now boasts loudly about giving bonuses. However, the concert performers had been donating encores throughout the long depression.

* * *

Mahatma Gandhi says that all our ills would disappear if we could enter upon a long meditative silence. The Nazis evidently grant merit to the idea and have started by ordering the German critics of art, music, books and the theater to write only factual news reports and keep their opinions to themselves.

One might imagine the Berlin music critic, Kurt Emil von Kleisterpumpenhändler, turning in this review to his newspaper:

Hieronymus Albrecht Schmidt was heard last evening at Beethoven Saal in a recital given on a piano which stood in the middle of the stage. He opened with a Beethoven Sonata generally suspected to be opus 53. He played it for about twelve and three-quarter minutes, using his fingers, the keys and pedals, and sounding one tone after another—sometimes even two or more simultaneously. After the finale, the listeners indulged in what is known as applause, and the pianist arose, bent himself in the middle, and inclined his head several times.

A Chopin group (this is not a political party) followed next, the B flat minor Sonata being performed like a Sonata. Its Funeral March (no one's funeral in particular) was played slowly. The G minor Ballade was now slow, then fast; and vice versa. The A flat Waltz (in ¾ time, as everyone will agree) ended with the final note. . . . [*The Reichsrassenuntersuchungskommittee, by authority of the Treason Act, Clause 48, Par. 24b., has deleted reference to the next number, The Maiden's Wish, until it can be established that her wish was strictly Aryan.*—Heinz Schimmelmeyer, Editor.]

As the third part of the program we had three compositions by Brahms, who was born in Hamburg, wore typical Teutonic whiskers, and wrote the German Requiem. Schmidt gave a distinctly audible reading of the Handel-Brahms Variations (Handel, it will be remembered, spent some time in England, but redeemed himself by writing his ironical aria, It Is Enough.) The other Brahms numbers on the program were the B minor Kaprizze and the C major Intermezzchen. Throughout both works, Schmidt intermittently pressed down and released the piano keys, in this wise enabling the music to materialize.

The concluding section of the concert consisted of a Prelude by Franck (evidently a misprint for Franco), Liszt's transcription of Schubert's Du Bist Die Ruhr and Schmidt's own arrangements of Sibelius' tone poem, En Swastika, Wagner's Goebbeldämmerung, and Kern's Ole Man Ribber Rhine.

Schmidt's interpretations lasted from the beginning to the end of the recital, and meanwhile he occupied a chair in front of the keyboard. The audience left the hall quietly, and left many of their programs on the seats. One man, an unspeakable culprit, and probably a rival pianist aiming to entangle Schmidt in a political plot, left a newspaper printed in Yiddish. The Reichs police say, however, that no reflection falls on our own Hieronymus Albrecht Schmidt, for when he was shown the journal, inadvertently held upside down by the officer, the pianist at once said: "I don't believe a word those Turkish critics wrote about my appearance in Istamboul."

Schmidt will be the soloist at the next Philharmonic concert tomorrow evening, playing his arrangement for piano and orchestra, of Mozart's Nazi di Figaro. Heil Hitler!

Am I clever? I am. For did I not succeed in crashing the party which Sir Gerald and Lady Campbell gave last week for the many British stage and musical celebrities now delighting Manhattanites with their diversified antics? When I arrived at the Park Avenue establishment of the Campbells and had signed the golden registry at the front door with a fictitious name with several hyphens and a row of impressive initials after it, I found the spacious salons already crowded. And to my incredulous delight there seemed to be only a few music hounds in evidence.

Of course I did identify those creatures bearing the appendages John Barbirolli, Mishel Piastro, Joseph Schuster, Anis Fuleihan, Ethel Cave-Cole and almost the entire roster of the D'Oyly Carte players, Evelyn Gardiner, Betty Nickell Lean (the pretty girl from Yorkshire), Marjorie Eyre, Brenda Bennett (a little Canadian girl who just joined the company a year ago), Ann Drummond Grant, Sylvia Cecil. And likewise there were those Savoyards Isidore Godfrey, Martyn Green, Derek Oldham, Leslie Rands, John Dean as well as Frederick Hobbs, the manager of the company, and Richard Collet, the producer of the whole show. You may consider this quite a basket of musicalites, but remember you can eliminate almost the entire D'Oyly Carte list from such a category, considering that they but expound the tunes of Sullivan's operettas and you and I know that although such tinkles are amusing, one really can't call them *music*, now can one?

But, I ask you, how can anyone get a thrill out of watching Barbirolli guzzle a whiskey and soda when he can see Gertrude Lawrence, that glamorous queen of the stage and screen, playfully nibble a sandwich? And what use is it to envy Fuleihan his coming symphonic performance at a Philharmonic Orchestra concert when you can discover Maurice Evans, the eminent actor, charming a lovely blonde like Marjorie Noble? And who wants to be amused at Piastro and Schuster feeding the cocker spaniel Jane with much more food than is good for her when Judith Anderson (now playing on Broadway as the Queen in Hamlet with John Gielgud) is just at your elbow talking to Jean and Naomi Campbell?

And thus I could go on and on snootingly.

I assure you I am no longer interested in the musical world, although I suppose it will be just my luck to have to continue to associate with it. For have I not witnessed Noel Coward and Gilbert Miller bowing over Lady Campbell's hand? In such a rage was I at being on the other side of the room and so unable to hear what they were saying that I fainted surreptitiously behind a sofa. Don't tell anyone, but I'm still there, waiting anxiously for another party.

Dear Mr. Snooper:

I have read your column with much interest for several months and my first impression was that you must have a twin brother in order to snoop all the news that you print in your column. Also you and your twin must be single. Now I am puzzled because of your recent article in which you speak of your visit to the Music Hall with your wife and five kids.

Now, Mr. Snooper, will you please tell me how you get around snooping with a family this large to console? Perhaps you might even be one of triplets. One could stay at home while you and the other are out snooping. But *please* don't tell me that you are the father of the quintuplets!

Puzzling,

JACK C. FOUT.

Dear Mr. Fout:

Now, my dear chap, how can one be twins and yet be single? I may not be a certified accountant but I can add and subtract better than that, provided I have enough fingers at hand.

However, since my private life interests you more than your own, may I state that many men as well as women have families about whom they are unconscious most of the time. In my case, since I am unconscious all the time, my family never troubles about me. They take me or leave me—wherever I fall.

Confidentially I can impart to you the secret of my success, since you are so discreet and I feel intuitively that your motivation isn't curiosity but a genuine desire to find out how I am able to ignore my marital fetters. It's very simple and any yogi can teach you after only two correspondence lessons. The reason I can snoop so assiduously is because, like all Gaul, my personality is divided into three parts and I use mirrors as instruments of procedure.

If I have been of assistance in quelling your qualms, do not hesitate to appeal to me at any time you find your own wife and five children devastating.

SIMON SNOOPER.

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Well, well and dear, dear, Rosa Ponselle's speed is too fast for me. Last week I heard about an engagement reception Libbie Miller, Rosa's dynamic manager, was to give at the Beethoven Association on December 13 to enable the curious denizens of the musical world to look over Rosa's fiance, Carle Jackson of Baltimore.

Equally inquisitive as other creatures, I determined to go whether I was asked or not. So last Sunday, punctually at five o'clock, I presented myself at the impressive portal and entered nonchalantly. The first thing I saw was a huge placard stating: "December 13, 1936—Rosa Ponselle and Carle A. Jackson—Now Mr. and Mrs. Carle A. Jackson." By dint of elaborate sleuthing, I discovered that Rosa had suddenly decided at midnight on the eve of Friday, December the eleventh in the Year of Our Lord 1936 to abdicate the throne of maidenhood, and by the consternation, industry, sleeplessness and fatigue of Libbie Miller and Edith Prilik (Rosa's secretary), the singer's trousseau was bought; the preacher (a judge) hired; the rings purchased, the diva's apartment, where the wedding took place, decorated with floral profusion and satin ribbons; and the marital knot welded—all within forty-eight hours.

Everybody I ever heard about was present at the reception from Mayor La Guardia, the bridegroom's father and mother, Mayor and Mrs. Jackson of Baltimore, Carmela Ponselle (the blushing maid of honor), the best man, brother of the bridegroom and various relations on both sides, to Rosa's papa.

I spotted so many celebrities, all jubilant and ecstatic, that my poor brain couldn't register them. If you want to know who they were ask yourself and answer yes every time.

The chap I was most interested in was the "marriage broker" of the match, Fred Huber. (It seems that he introduced the two love-birds to each other about a year ago and from what I hear the conflagration was instantaneous.)

* * *

On the evening of this memorable day, I ogled the fashionable audience assembled for the Metropolitan Opera Guild "At Home" from a gilded box of the famous "horse-collar."

The show, which lasted for a hilarious two hours was followed by a sumptuous and highly indigestible collation served with the notable Sherry aplomb. Eddie Johnson acted as the suave master of ceremonies; Mrs. August Belmont thanked this one and that, not forgeting anyone; Ernest Hutcheson and Ernest Schelling almost created a scandal in the tonal world by playing on the official Knabe pianos of the opera house instead of the Steinways to which they are contracted (a delicate diplomatic feat, eh what?); Lawrence Tibbett and Rose Bampton elevated the tone of the cultural qualities of the entertainment with song; Graham McNamee mike-announced the sketches prepared by Robert Ambruster and William Rainey of NBC in which Met artists disported themselves; and finally Lucrezia Bori, the beloved, did excerpts from La Boheme with Nino Martini as her *vis-a-vis*.

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Rushing from that lavish spectacle of artistic tomfoolery, I assisted in emptying the punch bowl at the reception which Georges Barrere, Horace Britt and *mesdames* tendered Ward French and *madame*, as well as the members of his Community Concerts Corporation staff at the Beethoven Association.

Unfortunately, I missed the musical program—a sad, sad misfortune—but I learned that Horace scraped and Georges tooted beauteously and that ladies wept and gentlemen coughed emotionally all over the place. Oh, that I might have been moved, too. But it was not for me, alas. Yet I sorrowed to think of those pure moments of bliss that had been denied my mundane soul.

Among the ravished creatures feeding industriously I sighted Arthur Judson, Edgar Varese, Walter Anderson, Calvin Franklin, Ada Cooper, Flora and Marion Bauer, but my eyes became so dim at the thought of the music which though sounded had never melted my ears I chokingly rushed into the night, bursting into shuddering sobs as I hailed a stolid taxi-driver and bade him try to find a pillow to sodden with my tears.

"O come, all ye faithful;
Shop 'twixt nine and twelve;
Pack and wrap securely;
Enjoy your Xmas morn."

I See That

Eva Gauthier gave a recital on Deecember 8 at the Hotel Gotham, New York. The program, which was dedicated to Kurt Schindler, who sponsored much Spanish music in this country, presented songs of classic and contemporary composers of Spain.

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Goeta Ljungberg sang two performances of Tosca with the Cincinnati Orchestra, under Eugene Goossens, on December 11 and 12.

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Anita Landa played the Grieg concerto with the Bamberger Little Symphony on December 10 over WOR and was soloist with the National Orchestral Association in Mozart's three piano concerto in F at Carnegie Hall, New York, December 14. Both concerts were conducted by Leon Barzin. Miss Landa is a pupil of Frank Bishop.

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Marcel Grandjany, the French harpist, gave a recital at the American Woman's Association, New York, on December 13.

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Lilias Mackinnon arrived in America on December 22 by the SS. Roosevelt, for an indefinite stay. Before leaving London she gave a broadcast of Russian and Brahms music.

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Anna Falasca, soprano, will make her debut in Town Hall, New York, on December 19, singing songs and operatic arias.

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The Don Cossack Russian Male Chorus (Serge Jaroff, conductor) will be heard in recital at the American Woman's Association, New York, on December 21.

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Nicholas Farley, tenor, sang at the Charity Concert of the Prospect Community Club at the Academy of Music, Brooklyn, N. Y., December 4. Mr. Farley will give his annual New York recital at the American Woman's Club on March 1, 1937.

OBITUARY

Dr William C. Carl

Dr. William C. Carl, eminent organist, died at Polytechnic Hospital, New York, on December 8. He had been ill for several months and had undergone two operations.

One of the foremost authorities in his field in the United States, he had occupied the post of organist and choirmaster at First Presbyterian Church, New York, for forty-four years, and for many years had presided over the Guilmant Organ School, which he founded in 1899.

Dr. Carl was born in Bloomfield, N. J., March 2, 1865. He studied organ and theory with S. P. Warren, and piano with Madeline Schiller, after preliminary study under his sister, Fannie C. Carl. At fourteen he took up his first position as a church organist, and at seventeen became organist of the First Presbyterian Church in Newark, N. J., a post he held for eight years. In 1890 he resigned and went to Paris for two years' further study with Alexandre Guilmant, eminent French organist, who later accepted the honorary presidency of the Guilmant Organ School in New York, named after him. At his death, Guilmant bequeathed to Dr. Carl his method of organ playing, which he had written for him.

Dr. Carl had appeared as soloist with a number of leading American orchestras. In Europe he had played in London, Paris, Stockholm and Edinburgh. In 1909 the French Government gave him the decoration of Officier de l'Instruction Publique. Two years later New York University conferred the degree of Doctor of Music on him, and in 1924 France again honored him with membership in the Legion of Honor. He was a founder and sub-warden of the American Guild of Organists, member of the French Académie, International Society of Musicians, Fraternal Society of Musicians, the National Association of Organists (since merged with A. G. O.), and the Authors' League of America. He had composed many organ pieces and songs, also a Decennial Te Deum, and was the editor of numerous collections of organ music.

In March, 1933, a plaque of Dr. Carl was unveiled at First Presbyterian Church in memory of his long service there. In recent years he had also given lecture series on organ and choral music, and had trained many leading organists at the Guilmant Organ School. He was unmarried.

Mario Giuranna

NAPLES.—Mario Giuranna, artistic director of the Teatro San Carlo, accidentally lost his life here December 1. While taking his morning exercises on his balcony, he lost his balance and fell a height of two floors. Death was instantaneous. Giuranna was thirty-seven and considered one of the foremost men in his line in Italy. K. S.

Mary Gavin

Mary Gavin, since 1929 a matron at the Metropolitan Opera House, died at her home in New York on December 6. Miss Gavin had been an employee at the opera house for twenty-five years.

Musicales

Respighi Works at Radio City

A concert was presented at Radio City, New York, on December 6, devoted to the works of Ottorino Respighi. The event was under the auspices of the New York committee of the national society of Dante Alighieri; its patron was the Consul General of Italy. A large and distinguished audience attended. The Hon. I. C. Falbo made an address, speaking of the life and music of Respighi. Carlo and Enzo Pascarella, pianist and violinist, were heard in the brilliant sonata in B minor, the same work played under the auspices of this society by Respighi himself in 1932, with Mishel Piastro, violinist. The two Pascarellas gave it a musicianly performance. Lois Huff, mezzo-soprano, displayed a voice of good quality and warmth of feeling in two groups of songs. Santo Di Primo, tenor, scored for his fine singing of Invito alla danza. Alberto Bimboni was the skilled accompanist. The quartet in D major had polished exposition by Enzo Pascarella violin; Jack Leff, violin; John Di Janni, viola; and Cesare Pascarella, cello. G. N.

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Dinkov Sings at New School

Nora Dinkov, mezzo-soprano, was heard on December 6 at the New School Auditorium, New York. She demonstrated an increase in power and wide range of expression. Eighteen songs made up her program, sung in English, German, French, Italian, Russian and Yiddish. Of these, she, projected just the right joyous mood and interpretation in Mermaid's Song (Haydn); Quelle Souffrance (Lenormand), she sang with rich low tones; Hexenlied (Mendelssohn) was dramatic in spirit; also interesting were eight Yiddish folks-songs. A youthful personality, coupled with interpretative gifts are centered in Mme. Dinkov, especially noted in Die Krähe (Schubert) and Reigen (Weber). In the last named the singer had specially competent support from her accompanist, Lillian Lefkovsky.

F. W. R.

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New York Light Opera Guild in Variety Concert

The New York Light Opera Guild (John Hand, general director and conductor) presented a variety concert of operatic gems at the Pythian Temple Auditorium, New York, on December 9. The program was a series of eight excerpts from the delightful and too seldom performed music of operetta, with passages from Flotow's Martha and Puccini's La Boheme thrown in for good measure. Well schooled and vivacious performances were the order of the evening, with a large audience giving the young artists deserved applause.

The program in sequence included: the finale to Act I of Planquette's The Chimes of Normandy, sung by Florence Schilling, Helen Elgert, Charles Van Tassel, Olga Rahnn, Norman Durask and Herbert Caldwell; the ladies' trio, Act I of Millöcker's The Beggar Student, with Florence Schilling, Marjorie Beckman and Genevieve Greer; the aria Che Gelida Manina from La Boheme, sung by Norman Durask; Silent Heroes (Chimes of Normandy), featuring Charles Van Tassel; the spinning quartet from Martha, with Marjorie Monks, Norman Durask, Genevieve Greer and Herbert Caldwell; Legend of the Bells (Chimes of Normandy), sung by Helen Elgert; the duet, Let Us Stand By One Another (Millöcker), performed by Marjorie Monks and Norman Durask. The finale from Act I of the Beggar Student was sung by Marjorie Monks, Marjorie Beckman, Dora Divine, Lorna Willihnganz, Gerald Garlucci, Eugene Willihnganz, Norman Durask, Kenneth Kruhm, Charles Van Tassel, Herbert Caldwell, Arnold Stanley and Paul Greim. G. N.

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Mildred Howson Hartley at MacDowell Club

Mildred Howson Hartley, mezzo-contralto, is the granddaughter of the late Frank Howson, Australian baritone, who was associated with early performances of grand and light opera in Australia. Mr. Howson, who had had a career in England, was prominent in increasing the scope and performance of music in the southern continent. Mrs. Hartley's father, Frank A. Howson, carried on the musical tradition. In the mezzo-contralto's recent New York recital at the MacDowell Club, she featured a song composed by her father, entitled Invocation; also a song It Is Enough by her brother, Lieut. Charles E. Howson, who was killed in the World War. Mrs. Hartley's son, Croydon H. A. Hartley, played her accompaniments for this group of numbers, which also held the first performance of Gustave L. Becker's I Read in Ev'ry Star, as well as Mr. Becker's In God's Own Hills; and Wilfred Sanderson's Mother Earth. As an encore Mrs. Hartley sang Notte di Maggio by Maestro Sapio, her coach. The program's opening material was made up of Scarlatti, Donizetti, Thomas, Saint-Saëns, Tschaikowsky, Debussy, Franck and Moussorgsky numbers. Louise B. Jameson was her accompanist until the final group.

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Westlake Fortnightly Musicale

The second of Dr. A. Verne Westlake's Fortnightly Musicales on December 1 attracted a large audience to the music hall of the Master Institute of Arts, New York. John Grant, baritone (from the Reimer-Kelley studios) brought two offerings of Schumann and Rubinstein songs, presented with good diction and real feeling. Later he sang English songs, revealing a voice of richness and warmth. Marion Friedman, violinist, has a tone of delicacy and refinement; she manifested a facile technic, good phrasing and musicianly feeling, in items by Saint-Saëns, Godowsky, Debussy and Sarasate, adding encores. Gertrude Casriel (formerly a pupil of Josef Hofmann) played Fantasia Impromptu and the E minor waltz (Chopin), and was enthusiastically recalled; her scales and passage-work were clean, her dynamics well organized. F. W. R.

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Sigma Alpha Iota Concert

A Charter Day concert was presented by Alpha Theta Chapter of Sigma Alpha Iota on December 4 in the Grace Dodge Room of Teachers' College, Columbia University, New York. The artists were Lucile Dresskell, soprano, and Gladys Mayo Del Busto, pianist, with Sarah Knight at the piano for Mrs. Dresskell. The soprano was heard in three groups of songs, the first in German by Schinhan, Wolff and Strauss; another in French by Debussy, Moret and Poldowski; and finally English items by Quilter, Beach, Hageman, Griffes and Shaw. This was an enjoyable and judiciously selected sequence, well balanced for national and individual style of composing and rich in tonal delights for the listener. Mrs. Dresskell sang the works with purity of voice and excellent interpretative faculties. This singer is endowed with tones of fine timbre and she produces them with skill. Miss Knight was a sympathetic accompanist.

Miss Del Busto's offerings were by Bach-Hess, Brahms (two intermezzi and a ballade), Poulenc, Respighi, Decherow and Albeniz. She displayed ease of execution and warmth of feeling, presenting this music with style and taste. A large audience applauded cordially. M. L. S.

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Criterion Morning List

The Criterion Morning Musicale audience heard with approval Jean Dickenson, coloratura soprano, and Orlando Barera, violinist, at their December 4 recital in the Hotel Plaza, New York. The soprano scored for brilliant voice and execution, in Proch's Theme and Variations, Una Voce Poco Fa (Rossini) and songs by modern composers. Fred Bristol was her able accompanist. Mr. Barera performed Veracini and Pugnani items with breadth of tone, and made a particular success with Hubay's Zephir, Vladimir Padwa supporting him with accompaniments of high excellence. F. W. R.

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Silver Singers Appear

The Silver Singers, a mixed quartet of gifted young singers, were presented in a musicale under the direction of LeRoy Lewis, at the Mayflower Hotel on November 25. This quartet is composed of Mary Owen, soprano; Lenna Gauss, contralto; John Hall, tenor, and Robert Ewing, baritone, who are professional singers and soloists in Washington churches. Their voices were beautifully blended and their quartet selections were sung with splendid evenness and rhythm. Robert Black, raconteur, assisted in De Glory Road (Jacques Wolfe). Louis Malone played excellent accompaniments. G. E.

* * *

N. Y. State Women Hear Clover and Caron

The New York State Women (Mrs. Duffié, president) were regaled with piano numbers performed by Edythe May Clover, and vocal items by Francesca Caron, soprano, at the December 4 meeting of the club at Sherry's, New York. Miss Clover pleased hearers by her expressive performance of Love Dream (Liszt), and two Chopin waltzes, the last-named scintillating with crisp technic and spontaneity. Miss Caron sang a Lullaby especially well, following it with a Spanish song. F. W. R.

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Debussy Club Musicale

The first musicale of the season of the Debussy Club (Hermine Hudon, president), at the New York headquarters, presented Edythe May Clover as piano soloist. She performed Love Dream (Liszt); waltz, C sharp minor, and waltz, E minor (Chopin). Applause persisted until she added the nocturne in F sharp (Chopin). Others appearing were Mme. Hudon, Augustus Post, and Thomas Armstrong.

F. W. R.

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Program at Massell Studios

A musicale on December 6, given by James Massell and Mrs. Massell at their New York residence, introduced Phyllis Stafford, soprano of Buffalo, N. Y., in a varied program. She faced crowded salons in a program of standard arias and songs, displaying a beautiful, mellow voice, well under control, also demonstrating her sound training. The throng of listeners admired her voice and musical spirit, which are combined with pleasing personality. The artistic singing of Anne Goss, soprano, prognosticated success in her recital, planned for April in Town Hall, New York. One noted her delineation of the various moods and styles of her offerings. Ruth Young's sombre mezzo-soprano voice, heard in Russian gipsy songs, in costume, brought her appreciative applause. George Marshall, colored baritone, sings with sincerity of expression and delightfully clear enunciation; he does spirituals especially well, putting into them a definite dramatic quality. Among the auditors were many from out-of-town, including such distant points as Buffalo, Toronto, Cleveland, Reading, Pa., and Grand Rapids, Mich. Mme. Massell played admirably sympathetic accompaniments. F. W. R.

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Pleiades Club Event

At the latest musicale of the Pleiades Club at the Hotel Brevoort, New York, a large audience heard performances by James Phillips, basso; Helen Schafmeister, pianist, Roy Wright and Joseph Posner, baritones; Ruth Ford, Ruth Shaffner, Emma Beldan, Rosalie Mörtl, Gina Pinnera, sopranos; Eugene Limberg, violinist. "Fairfax" did feats of sleight-of-hand magic. Leonard Liebling delivered some critical reminiscences of opera. Roy Harris (not the composer) was heard in satirical monologues, and Adelaide Klein in radio characterizations. Charles K. Davis and Harry H. Baum officiated as toastmasters. S. L.

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Liederkranz Club Concert

At the Liederkranz Club in New York, there was a concert on December 12, at which the amateur orchestra and male chorus of the organization particularly distinguished themselves with well-rehearsed performances. The chorus is under the direction of Peter Boergermann, and the orchestra is led by Francis Buebendorf. The latter furnished excellent accompaniment for Gina Pinnera's singing of the Dich Theure Halle aria from Tannhäuser. She also delivered a group of songs, and Joh. Strauss' Wine, Woman, and Song, done with orchestra and chorus.

K. L.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 19
Philharmonic-Symphony Children's Concert, Carnegie Hall (M)
Richard Hale, baritone, Town Hall (A)
Anna Falasca, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Michael Zadora, lecture, Steinway Hall (A)

Sunday, December 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
Senorita Montalvo, dancer, Town Hall (E)

Monday, December 21
Yoichi Hiraoka, xylophonist, with Philharmonic-Symphony String Quartet, Town Hall (E)
Milton Kaye, pianist, MacDowell Club (E)

Tuesday, December 22
Musical Adventures, Town Hall (M)
Oratorio Society of New York, Carnegie Hall (E)
Amy Ellerman, contralto, Town Hall (E)

Wednesday, December 23
Sidor Belarsky, basso, Town Hall (E)

Thursday December 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Children's Concert, National School Committee of I. W. O., Carnegie Hall (E)

Saturday December 26
Dorothy Gordon, diseuse, Town Hall (A)
Workmen's Circle, concert auspices: Educational Department, Town Hall (E)

Sunday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Monday, December 28
Marion Telva, contralto, Town Hall (E)

Tuesday, December 29
Nicolai Mednikoff, pianist, Town Hall (A)
Moriz Rosenthal, pianist, Town Hall (E)

Wednesday, December 30
Paul Stassevitch and orchestra, Town Hall (E)

Thursday, December 31
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 1
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)
James Friskin, pianist, Town Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Sunday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (A)
Miriam Solarieff, violinist, Town Hall (E)

Monday, January 4
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, January 5
Philadelphia Orchestra, Carnegie Hall (E)
Barbara Blatherwick, soprano, Town Hall (A)
Poldi Mildner, pianist, Town Hall (E)

Thursday, January 7
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 8
New York Philharmonic-Symphony Society, Carnegie Hall (A)
Russian Trio, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)

Saturday, January 9
Boston Symphony Orchestra, Carnegie Hall (A)
New York Philharmonic-Symphony Society, Carnegie Hall (E)
Gaspar Cassado, cellist, Town Hall (A)
Grace Castagnetta, pianist, Town Hall (E)

Sunday, January 10
New York Philharmonic-Symphony, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet, Karl-Ulrich Schnabel, pianist) Town Hall (5:30 p. m.)
Catherine Duveen, soprano, Town Hall (E)

Monday, January 11,
Beethoven Association, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Tuesday, January 12
Lennart von Zweyberg, cellist, Town Hall (A)
Albert Hirsh, pianist, Town Hall (E)
Lily Pons, soprano, Carnegie Hall (E)

Wednesday, January 13,
Schola Cantorum of New York, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (A)

Thursday, January 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Saturday, January 16
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Budapest University Chorus, Carnegie Hall (E)
Joseph Szigeti, violinist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)

Sunday, January 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Frederick Jagel, tenor, Town Hall (A)
New Friends of Music (Pasquier Trio and Elisabeth Schumann, soprano), Town Hall (5:30 p.m.)
Sigrid Onegin, contralto, Town Hall (E)

Monday, January 18
Line Zilgien, organist, Town Hall (A)
Genia and Pierre Luboshutz, duo-pianist, Town Hall (E)

Tuesday, January 19
Ferde Grofe and His Orchestra, Carnegie Hall (E)
Gilbert Ross, violinist, Carnegie Hall (A)
Stradivarius Quartet of New York, Carnegie Hall (E)

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Events in Chicago

(*Continued from page* 18)

of the Winnetka Music Club at New Trier High School, brought new laurels to these unique artists, whose team-work has placed them in an enviable position in the world of music. Heard in numbers by Bach, Brahms, Debussy, Rachmaninoff, Dana Suesse, Chasins, Copland and Triggs, the duettists proved as efficient in the classics as when playing modern compositions. They delighted the large audience assembled to pay them homage and to hear two-piano playing at its best.

LOUIS ROUSSEAU SING FOR DE PAUL ART LEAGUE

An enjoyable feature of the DePaul Art League's December 8 program at the Little Theatre was Louis Rousseau's singing of French songs. The former Opera-Comique tenor interpreted La Grisette by Weckerlin, an aria from Le Roi d'Ys and several French chansons so effectively as to keep his audience enthralled. Mr. Rousseau was in excellent voice and sang with that finesse and refined style one has learned to expect of singers from the Opera-Comique. He was fervently applauded and might have added many extra numbers, had he so desired.

ELSA HARTHAN ARENDT STUDIO NOTES

On December 8 Marion and Minas Booras and Charlene Averill presented The Christmas Tale, an opera by Eleanor Everest Freer, for the Norwood Park Woman's Club. Mr. and Mrs. Booras have been engaged for many Eastern Star and Masonic installations. Mrs. Booras sings with the mixed and double-mixed quartet every Monday and Thursday with Henry Weber's Concert Orchestra on Station WGN.

On December 6 Marie Saviniemi was soloist with the Chicago Sibelius Club Male Chorus at the Northside Auditorium.

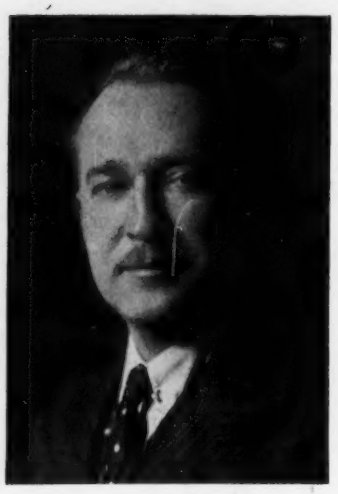
BERTHA OTT CONTESTS

The closing date for the Society of American Musicians contests, which bring to the winners public recital appearances under Bertha Ott's management, has been delayed until December 31. Entry applications must be in the hands of the secretary by that time.

AMERICAN CONSERVATORY NOTES

Voice students of Evelyn Wienke and the Wiekne Vocal Ensemble were presented in a program at the American Conservatory on December 11. Merrie Mitchell Maier, soprano, pupil of the late Karleton Hackett, is appearing as soloist with the Edison Symphony Orchestra in the radio broadcast of Christmas Music on December 20 over NBC. Beatrice Eppstein, student of Heniot Levy, and Ethel Schmetter, studying with Kurt Wanieck, were among the pianists appearing on the young artists' program given by the Woman's Musical Club at the Fine Arts Building on December 3. Lillian Poenisch, a senior member of the club, was heard in a group of clarinet solos. Voice pupils of Theodore Harrison and piano students of Edward Collins were heard in recital at Kimball Hall on November 28. The second ensemble recital was given on December 13 by LaVonne Nussbaum, Jeannette Klemptner, Leo Heim, Dorothy Hutchins, Frances Grund, Robert Ginsberg, Pearl Appel, Ruth Alexander, Vesta Watkins, Phil Shuken, Catherine Sauer, Nesta Smith and Florence Dangremond.

RENÉ DEVRIES.



GEORGE PERKINS RAYMOND, tenor, was soloist with the Civic Symphony Orchestra of Philadelphia (J. W. F. Leman, conductor) on November 30. He sang the aria Il mio tesoro from Mozart's Don Giovanni and later offered three songs from Gustav Mahler's cycle Das Knaben Wunderhorn.

Orchestras Vie With Ballet, Choral And Recital Offerings in Montreal

Pelletier Leads Symphonic Concerts—Ballet Russe, Don Cossack Chorus, McCormack, Levitzki, Feuermann, and Phillipowsky among Those Appearing in Active Period

MONTREAL, CAN.—The second concert given by Les Concerts Symphoniques of Montreal took place at the Plateau Auditorium on November 27, and attracted its usual large number of followers. Léo Pol Morin, local pianist, was the soloist in Rimsky-Korsakoff's concerto, during which he displayed his virtuosity. Jean-Marie Beaudet, for the first time in his career led the orchestra with admirable style in Jacques Ibert's Les Escales. These two items were novelties hereabouts. The orchestra under the baton of Wilfrid Pelletier achieved some excellent effects in Smetana's The Moldau and Beethoven's Leonore Overture (No. 3), but the interpretation of Mozart's symphony in G minor will remain in mind as the finest piece of orchestral playing heard in this city for many months. M. Pelletier received vigorous applause at its conclusion.

The association gave its first students' concert of the year on November 21 at the same hall which was literally crowded. Wilfrid Pelletier, acting in the capacity of commentator, as well as conductor, described the works scheduled on the program and completed his explanations with demonstrations. The event proved to be a big success among music lovers.

RECITAL OFFERINGS

The Don Cossacks presented a splendid program at the Monument National on November 29 and scored another triumph. The hall was packed to the doors by an enthusiastic audience that gave the Russian singers an ovation. Under the resourceful and dynamic guidance of Serge Jaroff, they offered their songs in the three traditional classes, church songs, folksongs and soldier songs. Several favorite numbers concluded a typical program which never fails to please.

Nino Martini, of the Metropolitan Opera, appeared at His Majesty's Theatre on November 15, drawing a capacity audience. The popular tenor's program was composed among other works of Pergolesi's Tre Giorni son che Nina, Denza's Se, Campbell-Tipton's The Spirit Flower, Love Went A-riding by Frank Bridge and two operatic arias by Bizet and Puccini. The singer was as usual generous with encores. Miguel Sandoval cleverly supplied the accompaniments and also contributed solos by Rameau, Hummel and Respighi.

BALLET RUSSE

The Monte Carlo Ballet Russe opened a brief stay of three days at His Majesty's Theatre, on November 30 and executed charming ballets which delighted large and appreciative audiences. Colonel de Basil's company gave four performances that not only permitted us to see once more the brilliant version of Scheherazade and L'Aprés-midi d'un faune but such novelties as Cleopatra and Aurora's Wedding never before seen here. As a matter of fact it was one of their most successful appearances in our city. Other dances included Prince Igor, Papillons and Invitation to the Dance. The Monte Carlo dancers gave a wonderful display of artistry at every representation featuring among others Tamara Gregorieva, Tatiana Riabouchinska, Tamara Toumanova, David Lichine, Yurek Shabelevsky and Roman Jasinsky.

FEUERMANN WITH ORCHESTRA

The Montreal Orchestra offered its subscribers another impressive program on November 21, at His Majesty's Theatre. The guest soloist was Emanuel Feuermann. His performance of Tschaikowsky's Rocco Variations was one of the best pieces of solo playing heard so far this season. The Austrian cellist executed Boccherini's concerto in B flat in an impressive manner. Douglas Clarke and his musicians deserved credit for their nice work, especially in Beethoven's symphony (No. 1), in C major.

Alexander Prott was heard as soloist with the same organization on December 6. The young violinist, formerly of Montreal, gave a brilliant performance of Glazounoff's violin concerto in A minor and received a thoroughly deserved ovation. Played with style and understanding, the principal item given by the orchestra was Brahms's symphony (No. 1), in C minor.

Greeted by a sympathetic audience, John McCormack gave a perfect exhibition of the classical style in song at the Monument National, on November 24. Arias by Handel, songs by Rachmaninoff, Martini and Messager made up the first part of his program. The usual assortment of Irish ballads brought the recital to such a pleasant end that many extra numbers were added. Edwin Schneider was an efficient accompanist.

LEVITZKI AND PHILLIPOWSKY PLAY

Mischa Levitzki opened the series of Wednesday Nine O'Clocks at the Ritz Carlton Hall, on December 2. The pianist played in an exquisite fashion with astonishing technical skill which delighted a numerous public. The principal works on his program included Schubert's impromptu in F flat, Ravel's Jeux d'eau, Paganini-Liszt's Campanella and Brahms' rhapsodie in G minor.

On December 4, the Ladies Morning Musical Club presented Ivan Phillipowsky, English pianist, who devoted the greater part of his program to Debussy and Chopin. In nice form, the skilful artist played particularly well, and reaped an ovation from his audience that was richly deserved. J. H. G.

Hans Bernstein in America

Hans Bernstein, young German conductor, who has directed extensively abroad, including appearances in Rome, Florence, Naples, Turin, Genoa, Dresden, Munich and Berlin, has been in America for several months. On December 20 Mr. Bernstein is to conduct the New York Civic Orchestra in a concert at the Museum of Natural History, New York. On his program are works of Berlioz, Beethoven, Debussy and Borodin.

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Three Notables Heard In Philadelphia

Elman Soloist with Home Orchestra —Recitals by Josef Hofmann and Lea Luboshutz Are Outstanding Events of Week

PHILADELPHIA.—Mischa Elman was soloist at the Philadelphia Orchestra concerts of December 4 and 5, Eugene Ormandy conducting. Mr. Elman played the Tschaikowsky concerto in D major for violin and orchestra, with superb skill, beauty of tone, and masterly interpretation. The tremendous technical difficulties of the work were as nothing to the soloist, the cadenza of the first movement being a typical example of this. The *canzonetta* (second movement) was exquisitely done. The furious last movement was a magnificent piece of violin-playing, and the soloist was recalled many times at the close. Mr. Ormandy provided fine orchestral support. The concert opened with a performance of Berlioz' overture to Benvenuto Cellini, which formed a prelude to an excellent interpretation of the Schumann symphony (No. 2) in C major.

LEA LUBOSHUTZ IN CURTIS FACULTY RECITAL

Lea Luboshutz, violinist, was heard in a faculty recital in Casimir Hall of the Curtis Institute of Music, on December 7, before an audience which filled the small hall to overflowing. Harry Kaufman collaborated with Mme. Luboshutz in the magnificent presentation of the Brahms sonata in G major (op. 78). Eugene Helmer, a graduate pupil of Mr. Kaufman in accompanying, accompanied the soloist in other parts of the program.

The recital opened with the Vivaldi-Respighi sonata in D major. To this lovely music Mme. Luboshutz gave a fitting interpretation, delighting her listeners thereby. Mr. Helmer lent valuable assistance at the piano. The next number was the sonata in G minor by Bach, for violin unaccompanied. The violinist exhibited mastery in this work, meeting the technical difficulties with the utmost ease, and giving a sympathetic interpretation. The Brahms work was superbly played by each artist, and aroused the audience to much enthusiasm at the close. The final group included Andante rubato alla zingaresca by Dohnanyi, Kreisler's Gypsy Caprice, Moto Perpetuo by Godowsky and the Paganini-Auer Caprice (No. 24), with piano accompaniment arranged by Eugene Helmer. Each of these numbers was beautifully played, while the Godowsky was repeated, after long applause which Mme. Luboshutz turned to the composer, who was present. Mr. Helmer again did excellent accompanying throughout this group. A real ovation was given Mme. Luboshutz at the close.

JOSEF HOFMANN IN RECITAL

Another recital of more than ordinary interest was given in the Academy of Music, on December 10, by Josef Hofmann, pianist. The program began with the Haydn theme and variations in F minor, exquisitely done, and followed by the Beethoven Fury Over the Lost Penny, which formed a great contrast to the first number. Mr. Hofmann's amazingly clear technic was heard to fine advantage in this. Following these came the Schumann Faschingschwank, with its greatly varied five parts, which range from the most powerful to the most delicate effects. Mr. Hofmann gave an excellent performance of all.

As a second group, the soloist offered an entire Chopin group, consisting of the barcarole, nocturne in F sharp minor, Grand Valse Brillante and scherzo in C sharp minor. These four were also pleasingly varied in emotional and technical content, revealing beauty of tone and phenomenal technical mastery.

The final programmed group held the charming Albeniz-Godowsky Tango, Rachmaninoff's prelude in A minor, Mr. Hofmann's own beautiful Berceuse, and the Liszt Campanella, with all its technical fireworks. Again each was superbly played, and the enthusiasm was so great that Mr. Hofmann played five encores. M. M. C.

Duluth Orchestra in Russian List

Don Cossack Chorus Assists Ensemble under Lemay—Herbert Music in Special Program—Range Players Pay Visit

DULUTH, MINN.—An all-Russian concert with the Don Cossack Chorus as a special attraction was given by the Duluth Civic Symphony Orchestra on November 15 in the Armory. For the orchestra, Conductor Paul Lemay had arranged a program including Dance of the Russian Sailors (Gliere), symphony (No. 5) in E minor, and Marche Slave (Tschaikowsky). The orchestra's concert was received with much enthusiasm and the works were performed with finesse of the highest order. The Armory, seating 3,000, was filled for the first time in several years. The success of the Civic Symphony Orchestra, under the magnetic leadership of Mr. Lemay, and the big crowds drawn, have been a factor in reviving interest in a campaign for a large civic auditorium here.

The Cossacks made a vivid and enjoyable impression on the audience. Their conductor, Serge Jaroff, with his unforgettable gesticulations, was the crowd's delight, and the work of his ensemble was thoroughly appreciated. Songs sung by the chorus were Twenty-second Psalm as set to music by Pantschenko; Have Mercy on Us, O God (Lvovsky), Old Corporal (Jaroff-Gogotzky), Two White Russian Songs arranged by Jaroff, Black Eyes arranged by Schvedoff, and Cossack songs, arranged by Jaroff. Rachmaninoff's prelude in C Sharp Minor was sung as an encore.

VICTOR HERBERT PROGRAM

The Civic Orchestra was heard in its first popular concert of the season on December 6 when an all-Victor Herbert program was given with Elizabeth Terry, soprano, and Verner D. Delaney, tenor, as soloists. The attendance was good, in spite of the first cold weather of the season. The orchestra under Paul Lemay's skilful direction, played the light music with spirit and the singers were a happy choice, handling the songs competently and enunciating with unusual clearness.

The program included Irish Rhapsody; selections from The Only Girl, Mlle. Modiste, Natoma, and The Fortune Teller; Punchinello, Yesterthoughts, Air de Ballet, Thine Alone from Eileen; Ah, Sweet Mystery of Life from Naughty Marietta; March of the Toys from Babes in Toyland; Badinage, Neapolitan Love Song from Princess Pat, Italian Street Song from Naughty Marietta, and Pan-Americana.

January 21 is the date for the next orchestral concert in Duluth when Jascha Heifetz, violinist, will be the soloist. In the meanwhile the orchestra plays a concert in Superior, Wis., on December 13 Another concert will be given in Superior on March 14, and plans are being made for other out-of-town concerts.

RANGE ORCHESTRA ON VISIT

On November 29, the Range Symphony Orchestra, conducted by Luigi Lombardi, opened its fifteenth season with a concert in the Shrine Auditorium, playing to a large and appreciative audience. The soloist was David Cronon, Minneapolis tenor, who sang Il Mio Tesoro from Don Giovanni (Mozart), Sound an Alarm from Judas Maccabeus (Handel) and Until (Sanderson), the last as an encore.

The orchestra played the overture to the Barber of Seville (Rossini), first symphony (Beethoven), symphony in D of Frederick the Great and a violin concerto by Gaetana Maria Schiassi. Zigeuner Rhapsodie (Lili Gyenes) was repeated as an encore.

C. B. C.

Novaes Plays in Dallas

DALLAS, TEX.—On November 27 the Dallas Music Teachers Association sponsored a recital at McFarlin Memorial Auditorium by Guiomar Novaes, Brazilian pianist. Mme. Novaes came to us heralded as a keyboard performer of brilliance and lofty musical attainments, an opinion that was heartily endorsed by her audience here. Her glowing tone, technical mastery and consummate interpretative faculties were generously set forth in a program made up of the Bach English suits in G minor; Chaconne (Handel); the Waldstein sonata of Beethoven; Chopin's Three Ecossaises and scherzo in E (op. 54), Dance of Terror (deFalla), Albeniz' Triana and the Children's Scenes by her husband, Octavio Pinto. In this list of wide stylistic and chronological variety, Mme. Novaes was at home throughout, warming each measure to vivid life and calling forth beauty and poetry with benevolent wizardry. She was applauded with keen enthusiasm, and responded with some half-dozen encores. S. K.

First NEW YORK Recital

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Herbert Mitchell Photo, N. Y.

N. Y. Evening Journal, Nov. 17, 1936

"Miss Symons proved her worth anew as a singer of songs and arias, which she delivered with a clear sense of style, with beautifully correct phrasing, and in a voice always pleasing in its tonal command."

N. Y. Times, Nov. 17, 1936

"Miss Symons is the possessor of a lyric soprano of pure quality and silken texture, and she employs it with intelligence and good taste."

N. Y. World-Telegram, Nov. 17, 1936

"At Town Hall yesterday, Charlotte Symons emerged as a recital giver. Miss Symons had an opportunity she had not had here before to disclose her vocal possibilities. Her voice proved to be a bright soprano of considerable volume and generous range, easily produced, but its most engaging attribute was its liquid quality, quite the voice for Mimi or Manon."

N. Y. American, Nov. 17, 1936

"Charlotte Symons, a leading soprano of the Metropolitan Opera Association, gave her first local song recital at Town Hall yesterday and proved definitely her ability in the more difficult field of musical endeavor. The 'Tu Lo Sai' was sung with security and glowing bell-like quality. In the works which followed, Miss Symons showed herself a mistress of style with a convincing flair for the dramatic import of the texts. In the passages requiring the half voice, her tones were beautiful in color, and of delicate floating quality. She was generously applauded after the exacting aria from 'Louise,' and deserved that and the many tributes of esteem from a large audience."

N. Y. Post, Nov. 17, 1936

"In her debut recital at Town Hall yesterday afternoon, Charlotte Symons, one of the Metropolitan's twenty-nine sopranos, regaled her good-sized audience with a program heaped with vocal sugar plums. Miss Symons has a pretty voice, young and fresh and easy to listen to, of which she never makes unfair demands.

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" 18—	"	"	—Carmen	" 4—	"	"	—Carmen
" 19—	"	"	—Boheme	" 8—	Chicago,	Ill.	—Faust
" 20—	"	"	—Faust	" 11—	"	"	—Pagliacci
" 23—	Ottawa,	"	—Carmen	" 13—	"	"	—Carmen
" 30—	Toronto,	"	—Faust & Pagliacci	" 16—	"	"	—Boheme
				" 17—	"	"	—Faust

Town Hall Recital, N. Y. C.—Nov. 16
Johnstown, Penna. Recital —Nov. 30
Concord, N. H., Messiah —Dec. 13

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Piatigorsky and Doris Kenyon Among Concert-givers—Pasadena Forces Stage Rigoletto after Delays—Klemperer Leads Philharmonic Men

Los Angeles.—The magnificent technic and musicianly interpretations of Gregor Piatigorsky drew a throng of admirers to his concert in the Behymer series, and won him a prolonged ovation punctuated by cries of *bravo* and *bis*. His masterly cello performance electrified his auditors, who responded with unqualified enthusiasm to demand five encores in addition to an arduous program.

Piatigorsky is a superlative technician, performing almost insuperable feats of skill. In broad passages his tone is full-throated and warm, with rich and velvety texture, and he produces an exquisite timbre when he uses a mute. But in forceful passages he gives the impression that he is frantically impatient with the limitations of his instrument, and that he demands more than is in the power of wood and strings to deliver. In the deFalla transcriptions, the Fire Dance and Dance of Terrior, it seemed that he would actually tear the instrument apart with the vigor of his bowing. Despite this force, he did not scratch, although his tone in strong passages invariably had an edge to it.

Three sonatas in the first half of the program were really one too many, as not enough contrast was afforded. In all of these, Piatigorsky received cooperation rather than mere accompaniments from his excellent pianist, Valentin Pavlovsky, who gave the maximum of support with beautiful tone quality.

Opera Under Difficulties

Difficulties dogged the Pasadena Grand Opera Company's presentation of Rigoletto in the Pasadena Civic Auditorium on December 2, but after a good deal of suspense that was not in the script, the day was saved by a kindly patron of music in the audience, and the performance continued as scheduled. Handicapped by limited funds, as usual in such operatic ventures, the show could not proceed until the demands of the union stage hands and musicians were met, and the curtain rose belatedly at 9:10 o'clock. After the second act, Gene Gach, publicity man, appeared before the curtain and frankly apprised the audience of the company's predicament, stating that $116.60 was necessary to permit the opera to proceed, and asking if someone in the audience would lend the money to the company. Benjamin N. Freeman, of New York and Pasadena, responded to the appeal, and wrote out his check.

The Performance

The production values were acceptable, with lovely costumes and commendable stage settings, and the presentation as a whole was pleasing entertainment, thanks largely to the abilities of Claudio Frigerio in the title role, and the careful direction by Umberto Martucci. Frigerio's performance was admirable. He made the character of the malevolent buffoon convincingly human, singing with assured artistry and carrying tone. Emily Hardy made an unusually attractive Gilda and showed a good voice, but she lacked in musicianship, and her lagging attacks and dragging phrases prevented good ensemble in the concerted numbers. Antonio Mendez showed a tenor of promise as the wicked Duke, but he is not yet ready for a major operatic role. His middle register was of naturally pleasing timbre, but his high tones were forced and squeezed.

Efficient Conducting

Despite manifest difficulties, Mr. Martucci kept the show together with his baton, a really commendable achievement under the circumstances, reining his orchestra with a skilful hand in favoring those of the cast who were inexperienced. Alfonso Pedroza made a splendid Sparafucile, both in voice and appearance. Maria Marova showed a tone of quality as Maddalena. Sydney Henderson was adequate as Monterone, delivering the curse impressively although it was too low for his voice. Mabelle Elfstrand showed a sweet voice in her few lines as Countess Ceprano, and other roles were capably rendered by Albert Cranston, Saul Silverman, Amerigo, Lombardi, Lottie Hageman and Mina Jevone. The settings by Adrian Awan were effective and the chorus proved satisfactory.

Audition winners were the soloists in the Federal Symphony Orchestra concert in Trinity Auditorium on December 2. James Guthrie was guest conductor, and provided excellent accompaniments; his only solo opportunity was the Beethoven Leonore Overture (No. 3) but he made the most of it. A child violinist, Dorothy Marie Wade, scored a hit with her performance of the Beethoven Concerto. Zaruhi Elmassian was warmly applauded for her pleasing soprano voice in the Ballatella from Pagliacci, and Howard Mann gave an effective performance of the Rachmaninoff second piano concerto.

Doris Kenyon's Program

A costume recital by Doris Kenyon, in the Philharmonic Auditorium on December 4, proved to be one charming stage picture after another. Even in the humorous items the blonde artist contrived to look attractive. In the song groups she brought out the atmosphere and mood of each selection with well poised artistry, though the effect of the recital as a whole was marred by two vaudeville episodes which were not up to the standard of the rest. All of her costumes were lovely, and some were gorgeous, particularly the Columbine and the Greek dress, which brought forth appreciative oh's and ah's from the feminine portion of the audience.

A Japanese song of the sower, an authentic melody arranged by Y. Itow, was particulary interesting, giving full scope to her histrionic abilities. Rachmaninoff's Soldier's Bride was most touching, delivered with pathos and intensity. Liebling's Nachtigal proved truly delightful in its wistful humor, and was warmly applauded. A Greek item, Mother and Son, was from a poem of about the 2nd Century, B. C., and was followed by two Odes of Sappho. An opening old English group began with the delightful Cloris Sigh'd, and No, John, No, with a devout effect obtained in O' Death, Rock Me Asleep. The two episodes were Masquerade Ball and Silhouettes from the Reign of Queen Victoria, by Kathleen Lockhart Manning, long and quite sentimental recitatives. Max Rabinowitsh provided competent accompaniments, and offered several solos. His recent years as a movie studio pianist have sadly altered his playing. His former depth of tone and interpretative feeling were lacking, and his playing was mechanical and superficial, despite his virtuosity.

Philharmonic Orchestra

At the first Saturday evening concert of the Philharmonic Orchestra on December 5 in the Auditorium, Otto Klemperer scored an emphatic hit with his reading of the Schumann fourth symphony. He brought to bear most engaging romanticism and geniality in his reading, carrying his men to several peaks of impassioned ardor, and delivering its message with spontaneous freedom. The Brahms Academic Festival Overture made a rousing opening. The Bach Air and Gavotte from the D minor suite were heard in a scholarly arrangement by Max Seifert. The Gavotte was particularly well scored, done with taste and simplicity. The Air did not have the richness of the more popular Stokowski arrangement, but was sung by the first violins over a simple background provided by the other strings and piano.

As soloist Francia White showed a lyric soprano voice of natural beauty. She made an attractive and well poised stage appearance. Her most effective solo was the popular Delibes Les Filles de Cadix, wherein she could be bright and charming. She also offered the Air de Lia from Debussy's L'Enfant Prodigue, Mimi's aria from Puccini's La Boheme, and the Richard Strauss Serenade.

Two Recitalists

A young artist, Dorothy Ruth Dunlap offered a piano program on December 4 in the Pacific Institute Concert Hall, and proved herself to be a pianist of promise. She was most effective in the Brahms G minor rhap-

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sody and a Scarlatti pastorale. A modern group included Griffes' White Peacock, Godowsky's Gardens of Buitenzorg, Bartok's Allegro Barbaro, and the Scriabin fifth sonata.

Virtuoso performance with the emphasis upon technical proficiency marked the recital given by Eduard Steuermann in his recital at the Biltmore Hotel on December 7. His mastery of keyboard technic rose at times to amazing heights, and his scholarly musicianship was evinced in every line. Only in point of feeling was his work lacking.

CECILIAN SINGERS

The Cecilian Singers presented an unusually interesting program in the Wilshire Ebell Theatre on December 7, under John Smallman's capable baton. The group showed an excellent ensemble, and Smallman directed with his customary crisp efficiency. Sweelinck's effective Hodie Christus Natus Est made an opening suitable to the season, followed by Three Kings Have Journeyed, from the Christmas Songs of Peter Cornelius, with the lovely mezzo of Frances Warren Haynes in the solo. Together with Margaret Mathisen, she also gave an appealing At the Cradle by César Franck. There were Bach's lovely Praise Our God from the cantata (No. 11) and two interesting choral hymns from the Rig Veda by Holst, as well as the latter's Sweet and Low and Rutland Boughton's Piper's Song. The climax of the program was an interpretation of von Fielitz's cycle, Eliland, arranged for women's voices by Stephen Zoltai, with a small orchestra composed of Catherine Jackson Donaldson, harp, Elizabeth Ruppeck Peterson and Octavia Marx Wilson, violins, Dr. Edmund A. Cykler, viola, Doris Savery, cello, and Chester A. Perry, flute, while Daisy Sinclair, who also provided the accompaniments, supplied a well balanced piano.

R. D. S.

Rambling Around

Harold Gelman, concert pianist and music commentator of Hollywood, has been engaged for a series of Philharmonic salons on the programs of the Philharmonic Orchestra, which will be given during the entire season in Los Angeles, Hollywood and other suburbs. The first was held December 8 at the Bel Air home of Mrs. Joseph Loeb. Mrs. Cecil Frankel, chairman of the women's committee of the Philharmonic Orchestra, is the originator of this series.

* * *

Ruth Gillette, opera and motion picture soprano of Los Angeles, was guest artist on the Behymer concert hour on December 13 over Warner Brothers' station KFWB. Wynn Rocamora of the Behymer office is booking engagements for Miss Gillette.

* * *

The Hollywood Opera Reading Club (Julio Endelman, president), presented Rimsky-Korsakoff's Snow Maiden before its members on December 7 at the Hollywood El Capitan Theatre under the direction of Leon Rains. The opera was given in English and in concert form with leading roles sung by Bonnie Emery Zobelein, Jean Chown, Morton Scott and Eugene Pearson.

* * *

Russell Horton, of Hollywood, sings the tenor role in The Messiah on December 27 with the Salt Lake City Oratorio Society and the same evening this work again with the Ogden Utah Oratorio Society.

* * *

John Smallman, choral conductor of Los Angeles, announces the eighteenth consecutive performance of The Messiah in Los Angeles on December 20 at the First Congregational Church. There will be a chorus of 300 singers and a candlelight processional. The soloists are Betty Boldrick, soprano; Kay Fessenden, contralto; Charles Fritz, tenor, and Eugene Pearson, baritone. Daisy Sinclair will be at the piano and Clarence Kellogg at the organ.

* * *

Jeanette MacDonald, of the Metro-Goldwyn-Mayer studios, is scheduled to co-star with Nelson Eddy in The Girl of the Golden West after the completion of Maytime.

* * *

L. E. Behymer events for January are Nelson Eddy, January 5; Hall Johnson Chorus, January 12; Ballet Russe de Monte Carlo, January 15 to 23; Sergei Rachmaninoff, January 26 and 30.

* * *

A program of compositions for piano, voice, violin and opera by Charles E. Pemberton, head of the theoretical department of the University of Southern California, was given at the Behymer matinee on December 3 at Barker Brothers Auditorium in Los Angeles. Assisting artists were Homer Grunn and Verna Arvey, pianists; Joseph Sullivan, tenor; Glorya Curran and Hildred Carrico, sopranos; Mary Hobson Crow and Linne Young, mezzo-sopranos; Warren Weeks, bass; and Davol Sanders, violinist. Accompanists were Mabel Woodworth and Martha Marrs. This program was under the personal direction of Beatrice de Troost of the Behymer staff.

* * *

Benjamin Edwards, baritone, composer and choral director, has studios in Hollywood, Fullerton and Santa Ana, Calif. In 1930 he was appointed head of the theory and voice departments of Fullerton, Calif., Junior College. Mr. Edwards was formerly at St. Olaf College, Northfield, Minn., teaching with Dr. Christensen and then in 1922-23 he accepted a position with John Wilcox at the Denver, Colo., College of Music. It was there that he received the highest award of a gold medal which was offered for the best vocal singing in Denver. In 1924 he joined the music department of the University of Oregon (Eugene, Oregon) and while there organized the Coronation A Capella Choir and at the same time taught voice, piano, theory and choral conducting. Mr. Edwards went to the College of the Pacific (Stockton, Calif.) in 1925 where he taught piano and voice and organized a concert band, as well as the Stockton Community Chorus. In 1926 he accepted a contract as head of the voice department and at the same time taught piano at the San Jose, Cal., Teachers College and afterwards for one year taught privately in San Jose. In 1928 he became dean of the music department of San Bernardino, Calif., Valley Union Junior College and remained there two years.

At Fullerton, Calif., Junior College, where he is now located, he organized the Humana Symphony Choir of sixty-eight voices (mixed) and at the same time is now directing the Santa Ana, Calif., Cantando Club of fifty-five male voices, both of which organizations assisted Dr. Smallman in the recent Bach Festival in Los Angeles. Mr. Edwards has organized the Hollywood Symphonic Choristers of thirty-two professional voices for singing engagements in the movies, sound recordings, radio and concert engagements. He has written more than 150 works for solo voice, piano and a capella choirs. His former vocal teachers include Yeatman Griffith, Louis Graveure and Franz Proschowski.

Merle Armitage presents Moriz Rosenthal, pianist, on January 11 at the Los Angeles Philharmonic Auditorium.

* * *

Frances Marion Ralston, American composer and teacher of theory and piano in Los Angeles, was from 1908 to 1918 the head of the music department and taught theory and piano at Rockford College, Rockford, Ill. She was then engaged for two years to teach theory and piano at Wellesley College. Afterwards she made a concert tour of the country and then settled on the Pacific Coast, where she has been located for the last fifteen years, teaching privately both theory and piano, composing and doing normal work with teachers in creative writing. In this connection, Miss Ralston uses her own text book, Melodic Design. She has many compositions to her credit, including two sonatas for violin and piano. Other compositions are a sonata for cello and dedicated to Axel Simonsen of the Los Angeles Philharmonic Orchestras; two piano sonatas, one of which is dedicated to Mrs. Edward MacDowell; three light operas, two of which have been performed; a string quartet which has been used by the Zoellner String Quartet of Los Angeles; a quintet for flute, voice, violin, cello and piano; an oratorio, Saul, the text by the English poet, Robert Browning, which has been performed a number of times on the Pacific Coast; 200 piano compositions; fifty songs; and a book of children's songs for public schools in the first grades.

* * *

Bertha Vaughn, voice instructor, presented Mary Reardon, soprano, and radio station KHJ staff artist, in a program of modern music in the third of her professional artist recitals on December 7 at the Olga Steeb Hall in Los Angeles. Oliver Reardon, pianist, assisted with the program.

* * *

American compositions by Southern California composers were sponsored by the Mary Carr Moore Manuscript Club November 30 at the Olga Steeb Hall in Los Angeles. Works by Arthur Carr, Hazel Valentine Caster, Alice Lee Wiley, Morris Browda and Larry Beane were given performances. At the conclusion Homer Grunn, president of the California Society of Composers, spoke on the activities of the society in promoting the playing of major American works by the different symphony orchestras. Morris Browda is president of this club.

* * *

A cycle of five Beethoven programs will start early in the new year on Saturday nights at the Philharmonic Auditorium, to be given by the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor).

C. D. K.

YEATMAN GRIFFITH,

teacher of voice, now living in Hollywood, assisted by Mrs. Griffth, is planning to have monthly recitals starting with the New Year. He will present artists connected with the production of musical pictures in some of the Hollywood major picture studios, who are studying under his direction. (Photo by Mishkin.)

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Prague Has Wealth Of Novelties

(Continued from page 5)

sonata in D, for cello alone, interpreted with perfect intonation and feeling for style and form. Georg Singer, conductor of the National Theatre in Moravska Ostrava, was acclaimed as a versatile accompanist.

YOUNG PIANISTS APPROVED

Undoubtedly Ruda Firkusny is today the most prominent pianist of Czecho-Slovakia—the reason why his recitals are entirely sold out several days in advance. His playing of an all-Chopin list disclosed a touch of velvet and great musical understanding, though lacking clarity in certain bass passages and chord work. Many encores were in order.

Liza Fuchsova deserves praise for bringing variety into the round of piano recitals. Her program of moderns was played with enrapturing brilliancy and stupendous technic. Spontaneous applause was her reward.

CHAMBER MUSIC NOVELTIES

The first concert of the German Chamber Music Association was entrusted to the Prague wind-instrument Quintet, one of the best ensembles of the kind. The principal items were quintet (op. 91) by Anton Reicha and sextet for piano and wind instruments by Hans Huber, Swiss composer, whose commonplace musical diction failed to make an impression. Eugen Kalix was not quite at home in the Brahms F minor piano sonata, while flutist Hertl did not altogether know what to do with Bach's sonata in B minor.

The Prague Quartet gave an interesting program of Martinu, Bruckner, and Mozart; and the Pritomnost Society introduced six Czech novelties, none of which was as good as was to have been expected. The most interesting work was a piano sonata (op. 10) by Josef Michl, who proved capable of writing three tuneful movements in the twelve-tone system. The public acclaimed violinist Hofman, singers Marie Jelinkova, Inka Stanislavova and Vanda Fuxoca; and pianists Polivka, Teller-Denhof, and Letfus.

BALLET RESTORED

The Czech National Theatre cannot be congratulated on having restaged Princess Hyacinth, three-act ballet pantomime by Oskar Nedbal. Written twenty-five years ago, the work is today too old-fashioned to attract. Directed by Frantisek Skvor, produced by Josef Munclinger, and equipped by Vaclav Gottlieb, the opus had moments of matchless tastelessness by emphasizing the outmoded character of the ballet. Nevertheless the packed house delighted in all the musical banalities and applauded the commonplace choreography of the numerous dancers, trained and headed by Jelizaveta Nikolska.

Apart from some hitches in the orchestral delivery of Jozka Charvat, the remounting of Flying Dutchman (Wagner) was excellent. Producer Hanus Thein improved the conventional acting with suitable changes. Vaclav Gottlieb supplied beautiful outdoor settings true to nature. After his aria in the first act, Stanislav Muz, lyric-voiced Dutchman, received spontaneous plaudits—quite unusual in our Wagnerian performances. The cast was completed by Marie Zaludova (Senta of dramatic ability), Marie Vesela (Mary), Jiri Huml (Daland of remarkable bass voice), Theodor Schutz (Erik), and Jaroslav Gleich (Helmsman).

The German Theatre presented a new mounting of Le Donne Curiose by Wolf-Ferrari, which left much to be desired from the scenic and vocal points of view. Neither the singers, Frank Schultes' equipment, nor Renato Mordo's stage management, were able to fulfill my expectations. Hans Georg Schick alone was satisfactory, conducting with authority and brilliancy.

Toronto Welcomes Celebrities

Concert Roster Includes Appearances of Heifetz, Melchior, Kolisch Quartet and Ballet Russe—Florence Austral Soloist in Wagner List by Orchestra

TORONTO, CAN.—On November 24, at Conservatory Hall Lois Sears, soprano, pupil of D'Alton McLaughlin, gave a largely attended recital, singing with beautifully produced voice an unhackneyed program including classics, moderns and Russians. Betty Ashbridge, pianist, also Mr. McLaughlin's pupil, assisted.

The enterprising Women's Musical Club presented the Kolisch Quartet at Hart House, when a packed audience heard these artists in a superb program. Their Ravel F major, Schubert D minor (Death and the Maiden), Beethoven variations and Wolff Italian Serenade, all played without printed notes, were fine demonstrations of absolute music.

That night at Massey Hall, Lauritz Melchior, the heroic tenor, sang Lieder and arias, all done with inimitable art and superb voice. In turn exquisite, dramatic, profound, epic and overwhelming, he was magnficently abetted by Kurt Ruhrseitz as accompanist.

On November 27 at Massey Hall, the Toronto Symphony Orchestra gave a children's orchestral matinee, with Donald Heins as the engaging and whimsical conductor. Various suitable selections were played, Mr. Heins spoke illuminatingly, and a twelve-year-old violin pupil of Alexander Chuhaldin, Betty Fischer, played remarkably well the slow movement from the Mendelssohn concerto.

Saturday afternoon at Eaton Auditorium, Daisy LaRush McAdam conducted her Allegro Ladies' Choir of about forty voices in a program featuring many interesting items. Tone balance, intonation and versatility were outstanding. John Duncan and Nora Phelan contributed fine harp duets.

That night at the Heliconian Club, Madge Annetts, violinist, gave a sonata recital with Weldon Kilburn for pianist. Mozart, Debussy and Brahms were faithfully presented by this talented pair, but more personal interest lay in their presentation of our own Healey Willan's sonata in E major, in limpid archaic style.

On December 1, at Massey Hall, Sir Ernest MacMillan outdid himself, conducting the orchestra in an all-Wagner concert. The Tannhäuser Bacchanale was astounding. In Flying Dutchman excerpts, assisted by a fine chorus, Florence Austral sang Senta grandly, though she rose to still greater heights in the Götterdämmerung Immolation.

The Bach Society met the following night to hear three concerti with miniature orchestra. Reginald Stewart, in the F minor for solo piano, was crystalline. Adolf Koldofsky in the E major for solo violin was opulent in tone, authoritative in reading, masterly in execution. Wilfred Powell ably joined Mr. Stewart for the C major for two pianos.

Gordon Hallett and Clifford Poole appeared in two-piano recital at Eaton Auditorium on December 3, playing many varied and effective numbers with artistry. These gifted players' program held the dignity of a musicianly recital instead of being the "stunt" exhibition generally put on by piano duettists.

BALLET RUSSE

Massey Hall on Friday was entirely sold out for Col. deBasil's Ballet Russe, when the large cast presented Le Pavillon, Scheherazade and Cimarosiana. Extremely poetic was the first, the second surpassingly gorgeous, and the last delightfully fantastic and varied, ending in a kaleidoscopic whirlwind. Their reception was frenzied.

Boris Berlin offered a children's concert on Saturday afternoon in jammed Conservatory Hall with a hundred turned away. String ensembles, piano soli, a piano concerto (Alfred Johnson, Mr. Berlin's remarkable pupil, soloist), were performed by clever youngsters. Sir Ernest MacMillan graced the occasion as speaker and organist. That fine baritone, George Lambert, sang.

That night in the same hall, the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) played Mozart and Debussy with characteristic feeling. Mr. Brennand and Louis Crerar were arrestingly impressive in Bloch's suite for viola and piano (first time in Canada).

D'Alton McLaughlin gave a brilliant and novel program of Christmas organ music at St. Paul's on December 7. Clear-cut technic and well chosen registration marked his playing, particularly effective in Dupre's variations on Noël and Karg-Elert's In Dulci Jubilo. Other fine numbers were by Büsser, Bonnet, Reger, Merkel and Daquin.

HEIFETZ CONQUERS

On December 8, at Massey Hall a wildly enthusiastic audience greeted the incomparable Jascha Heifetz, whose memorable recital revealed him as great a violinistic wizard as ever. The steadily darkening tone held deepest richness, while the execution, however breath-taking, seemed so easy as to be unconscious. But it was not only great violin playing, as demonstrated in many glittering numbers; it was great musicianship as well, as was amply attested by his classics, not to mention the skilfulness of a number of transcriptions. Emanuel Bay was his super efficient pianist.

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CAROL MOORLAND,
pianist, is now in America after completing a tour of the Scandinavian countries. Late this season Miss Moorland goes abroad for further engagements. Next fall she returns to the United States to make her debut and to spend the entire season of 1937-38 here.

Active Season in Moscow

(*Continued from page* 5)

tured nations, extremely complex combinations of music and dance are encountered, often preserving intricate rhythmic designs and tone relationships wholly untouched by the artistic ideals of Western civilization.

OPINIONS VARY

The Kamerny Theatre has attempted, by way of novelty, a comic opera, the music of which is taken from one of Borodin's old works. While some critics have ventured to call the work the beginning of Soviet comic opera, the president of the National Arts Committee, P. Kerjentsev, has utilized the pages of the central press for a merciless invective against the text of the opera (by Demyan Biedny), calling it "unpardonable falsification of Russian history." Glorification of brigand elements, groundless abuse of national epic heroes, distortion of such an important historical fact as the taking on of Christian faith by the nation, have been so vehemently attacked by Kerjentsev that the production has been removed from the current repertoire of the theatre.

FIDELIO CONQUERS

The prevailing opinion that Beethoven's opera Fidelio does not signify much amidst the wealth of his creations has been torn down by the performance of the work, which was given in opera form under Georg Sebastian. Perhaps the most lasting influence of Sebastian's activity here lies in its educational meaning. Not only has he succeeded in creating around himself a fine group of singers and a technically faultless and flexible orchestra, but he has extended his influence to thousands of Muscovites that flock to his concert performances of Mozart and Beethoven operatic works done in Russian. His audiences include people of all stations of life, all ages, and varied intellectual interests. And it is a gratifying sight to see people brought up on the luxurious, heavily theatricalized presentations of the Bolshoi Theatre, sincerely enjoy the purity of these classics.

Music in Paris

(*Continued from page* 5)

people around here do not have enough concerts from artists in *propria persona*, they go to hear them on the talking-machines.

The Beethoven violin concerto as done by Kreisler, with the London Philharmonic Orchestra, under John Barbirolli (H.M.V.), quite carried one away. Seldom has the monumental work been heard so confidently played. The whole thing is done so simply, so deliberately, and so humanly, and more than ever it was made clear why violinists, conductors, and orchestras love to perform it.

Another set of records (Pathé) that is to be treasured is concerto (No. 1), for harpsichord and orchestra, composed by Mozart, and if I am not mistaken, at the tender age of eleven. Marguerite Roesgen-Champion, certainly the foremost French harpsichordist of the day, plays the solo part with bewitching delicacy of touch and conception. The orchestra is skilfully directed by M. F. Gaillard. The last face of the set is the delicious *rondo* from the concerto in C for harpsichord and orchestra by John Christian Bach.

Metropolitan Opera Guild Stages "At Home" Performance

The Metropolitan Opera Guild held its second annual "At Home" program at the opera house on December 13. This function is designed to bring the more than 2,000 members of the guild into closer contact with the management and staffs of the opera company, and is attended by amusing skits in which the opera personnel takes part.

Mrs. August Belmont, head of the guild, introduced Edward Johnson, general manager of the company, who in turn presented fifteen new singers engaged this season, Dr. Herbert Graf, new stage manager, and Maurice Abravanel, new conductor. A demonstration was made of the new cyclorama for the stage, bought with $5,000 turned over to the company by the guild. Rose Bampton, contralto, sang Strauss' Wiegenlied and Caecilie, with Kurt Ruhrseitz at the piano.

The program of skits entitled Opera as You Like It, in the year 2000 A. D., was presented by Wilfred Pelletier, as director and general manager, with Graham McNamee as announcer. Others connected with this presentation were Robert Armbruster, arranger of much of the music and conductor; George Balanchine, choreographer; Pietro Cimara, accompanist; Lewis H. Titterton and William S. Rainey, lyricists.

A modernized version of "Ill" Traviata was given by George Rasely and James Wolfe, with Lucielle Browning as the nurse, and music by Joe Green. The Lucias of Jammermore, a convulsing take-off on the celebrated sextet, was done by Doris Doe, René Maison, Nicholas Massue, Julius Huehn, Natalie Bodanya and John Gurney. The first five composed a group of quintuplets, while Mr. Gurney was the doctor.

Gohengrin; the Flying Dutchman was done by the American Ballet, with Paul Draper, as guest artist; Annabel Lyson, Erick Hawkins, and Leyda Anchutina taking leading roles. Gohengrin made his entrance in a plane.

Pupils of the Dalton School, Friends Seminary, Horace Mann School and Riverdale Country School formed a Chorus of Tomorrow. The Ernest Playboys of the Western World were composed of Ernest Hutcheson and Ernest Schelling, who together played Saint-Saëns' Beethoven variations on two pianos. Lawrence Tibbett sang a group of solos, with Stewart Wille as accompanist. Nino Martini and Lucrezia Bori gave the arias and the Act I duet from La Boheme in a sequence entitled Boy Meets Girl.

Mr. Johnson announced that it was Mrs. Belmont's birthday and all sang Happy Birthday to You. Mrs. Belmont returned the compliment by recalling that it was really Mr. Johnson's first birthday as general manager, and the final number was The Star-Spangled Banner. B. D.

New York Concerts

(*Continued from page* 16)

Mischa Levitzki, pianist, and the Musical Art Quartet (Sascha Jacobsen, Paul Bernard, Louis Kievman, and Marie Romaet-Rosanoff). The list was a genial interlude in the series of recent Beethoven concerts, with some of the more lyrical and less heaven-storming aspects of Brahms in evidence. The quartet in A minor (op. 51, No. 2) had a full-toned and well coordinated reading by the four string players, giving full value to its tender and introspective musings. The sonata for violin and piano, in G major (op. 78), brought a fine ensemble performance by Messrs. Levitzki and Jacobsen, two artists whose musical styles are well attuned, and whose fluent and persuasive reading of this delicately joyous music held the full absorption of the audience. The final number was the early piano quartet in G minor (op. 25), in which the composer's style still held some elements of conventional musical procedure of his time, that later gave way to a deeper, soul-searching originality. The cooperation of Mr. Levitzki's brilliant pianism and the work of the three string players resulted in a performance of exhilarating sort. There were ovations for all of the artists from a capacity audience.

Haubiel Songs Heard

Songs by Charles Haubiel were sung by Astrid Fjelde in musicales at the Scandinavian Foundation on November 29 and at the Brooklyn Woman's Club, November 30.

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On Sunday, December 13, the General Motors Hour (WEAF) fanfared Moriz Rosenthal into his first American broadcast. The distinguished pianist was heard in the brilliant Hungarian fantasia for piano and orchestra by Liszt and a group of solos. The studio audience gave Rosenthal one of the most spontaneous and lengthy ovations that radio has heard. A second artist on this program was Donald Dixon, young American baritone, whose propitious appearance marked the inauguration of General Motor's new policy of presenting young native musicians from time to time. The symphony orchestra under Erno Rapee played their usual masterly part in the broadcast.

Galli-Curci was the protagonist on the Ford Hour (WABC) with the symphony orchestra under Jose Iturbi. Keen interest attached to this appearance, the diva's first since she re-entered the music world this fall. She sang arias and songs, including Un Bel Di from Madam Butterfly, Les Filles de Cadix (Delibes) and La Paloma.

On WOR (we are still writing of Sunday evening), the Classic of the Keyboard series, presenting Alfred Wallenstein's orchestra, Ernst Victor Wolff, guest artist, and Leonard Liebling, commentator, unfolded its weekly fare for musical epicures. Mr. Wolff was featured in the last movement of the D minor concerto for harpsichord and orchestra by J. S. Bach and the second and third movements of the A major piano concerto by Mozart. Mr. Liebling submitted to Mr. Wolff for improvisation a Chopinesque theme sent in by Moriz Rosenthal.

Notes of the foregoing week: On Thursday came the first of three presentations by the League of Composers on NBC Music Guild programs. Thursday on the NBC red network, Nicolai Berezowsky, violinist, and Paul A. Pisk, pianist, played the allegro from Bloch's violin and piano sonata. Three songs by Lazare Saminsky (who also was commentator) were sung by Dorothy Westra, soprano. Minna Alvers, mezzo-soprano, was heard in two compositions by Mr. Pisk, with the composer at the piano. Mr. Berozowsky and Victor Gottlieb, cellist, played Kodaly's Duo for violin and cello.

Another Thursday highlight was WABC's outline of Rosa Ponselle's career, with the soprano herself as guest artist. This took place on the Sears & Roebuck program, celebrating that institution's fiftieth anniversary. Miss Ponselle's saga began twenty years ago in a nickelodeon, in memory of which she sang Moonlight Bay. She also commemorated her debut at the Metropolitan Opera with Caruso in La Forza del Destino, by singing excerpts from that opera with the Sears & Roebuck Chorus. By the way, la Ponselle, since this broadcast, has made more personal history. She got married, as all the world knows, to a gentleman from Baltimore. Baltimoreans must be very magnetic. Celebrities and world figures seem partial to the Maryland city when they select spouses (or should we say "spice"?).

Francia White, the tuneful California soprano, now has a new radio affiliation. She appears on Tuesday evenings on the Packard Hour, along with Fred Astaire. Her fellow-warbler on the program is Conrad Thibault. Miss White seems to favor appearing with baritones, as witness her Sunday night partnership with Nelson Eddy.

Milton Kaye to Offer New York Recital

Milton Kaye, pianist, will give a recital at the MacDowell Club, New York, on December 21, playing the Bach partita in B flat major; the Brahms sonata, F minor (op. 5); Ravel's Ondine; Jazzberries—four dances for piano by Louis Gruenberg; and a concert transcription by Ignaz Friedman of Strauss' Frühlingstimmen waltz.

MILTON KAYE

Mr. Kaye is American born and received his training here. He took his B.A. degree at City College of New York and his M.A. at Columbia University. He studied piano and composition at the Juilliard School of Music under Carl Friedberg and the late Rubin Goldmark. As a conductor, he was trained at the National Orchestral Association.

As a member of chamber music organizations and as accompanist, Mr. Kaye has appeared throughout the east. He organized the American Art Trio, which gave a series of concerts at New York University last year, several recitals, and regular broadcasts over WOR. Mr. Kaye has been soloist with the Perolé String Quartet, the Bamberger Little Symphony Orchestra and the Wallenstein Symphonietta. For four years he was a member of the announcers' staff of WOR. Shortly after Alfred Wallenstein became musical director of the station, he invited Mr. Kaye to join the music staff. One week during the past summer the latter played a sonata with Eddy Brown, violinist, the piano part of the Cesar Franck quintet on the Symphonic String program and two fifteen minute solo periods, all from WOR. In addition to his radio work, Mr. Kaye is fulfilling a schedule of concert engagements.

Edwin Hughes to Direct Forum at M. T. N. A. Convention

Edwin Hughes, New York pianist, will preside at the Piano Forum of the annual convention of the Music Teachers' National Association at Chicago. The forum takes place on December 29, Olga Samaroff-Stokowski, Lilias Mackinnon, Otto Ortmann and John Thompson taking part and speaking on Combining General Musical Culture with Piano Teaching, The Secret of Memory, Investigations on Piano Touch and Tone, and Music Study as an Avocation. In addition, there will be an open discussion on The Effect of WPA Projects on the Work of the Private Teacher of Piano.

Hänsel and Gretel Sung in Albany, N. Y.

ALBANY, N. Y.—The San Carlo Opera Company gave a matinee on December 3 of Hänsel and Gretel which drew a large and appreciative audience. The cast included: Stefan Kozakevich, the father; Philine Falco, the step-mother; Charlotte Bruno, Hänsel; Virginia Pemberton, Gretel; Florence Homer, the Sandman, and Marie Boardman, the Dew Fairy, with Peroni at the conductor's stand.

In the performance, which was of fine calibre, Miss Bruno and Miss Pemberton did especially good work. The latter was a sprightly, attractive-looking boy with a voice that was pleasing and clear. She sang a high D with ease and effectiveness. Miss Bruno sang and acted equally well. B. K.

Hollis Women's Club Hears Concert à Trois

HOLLIS, L. I.—The Hollis Women's Club held a meeting at St. Gabriel's Parish House on December 1, when a musical program was given by the Concert à Trois (Mildred Dilling, harpist; Joseph Emonts, cellist, and Frances Blaisdell, flutist). This ensemble represents the tonal union of three fine artistic entities, all known as solo recitalists in their own right. Their list of numbers was made up of a ballad by Debussy; Bourée by Bach; a minuet by Rameau; the Fountain (Albert); a flute and harp arrangement of a gigue by Lecair, a scene from Gluck's Orpheus; and a Chopin waltz; Arioso (Bach), The Swan (Saint-Saëns); Serenade Espagnole (Glazounoff); a lullaby by Schubert; Fireflies by Hasselmans; Debussy's Clair de Lune; Divertisement Grec by Gaubert; and March of the Tin Soldiers by Pierné. In this interesting assortment of music, the three shone with the lustre of cultivated musicianship. The audience was warmly appreciative and applauded cordially. B. L.

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MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra with Karl Wecker conducting, gave the second in this season's series of concerts in the Civic Auditorium. Interesting numbers on the program included the Borodin symphony in B minor and Honegger's Pacific 231. The soloist was the gifted young violinist, Ruggiero Ricci, who played the Bruch concerto in G minor with the poise and musicianship of a mature artist, receiving the enthusiastic acclaim of a large audience.

A full house welcomed the Don Cossack Chorus, with its active and intense young conductor, Serge Jaroff, on its fifth visit to this city. The program was in three parts, songs from the Russian liturgy, songs of sentiment, and rollicking songs of soldiers and dancing, all sung in the inimitable manner which the Don Cossacks have made their own.

The St. Cecelia Society presented Hans Muenzer, violinist, and Esther Payne Muenzer, pianist, in a program in the St. Cecilia Auditorium, which included the Brahms sonata in G major and the Tschaikowsky concerto in D major. Mrs. C. Harley Bertsch was chairman of the day. Mrs. William Van Steenbergen arranged an interesting Members' Program. Alida VandenBerge, pianist, played the sonata (op. 28) by Beethoven. Charles Wakefield Cadman's song cycle, The Morning of the Year, was sung by a quartet comprising Olga Prange, soprano, Mrs. Loren J. Staples, contralto, Russell W. Forwood, tenor, and J. A. S. Verdier, bass, with Dorothy Pelck McGraw, accompanist.

John Tasker Howard spoke at the Ladies' Literary Club on Three Hundred Years of American Music, tracing its evolution from Puritan times to the present day. He illustrated his talk with a number of American compositions for piano, including some of his own arrangements.

Two meetings have been held by the Grand Rapids Music Teachers' Association. A. W. Krause, acting superintendent of schools, was a guest at the first meeting and spoke on Music in the Public Schools. The second was in charge of the past presidents, who led an informal discussion. The president of the group is Marcia Hudson. H. B. P.

HOUSTON, TEX.—On December 14, Ernst Hoffman, director of the Houston symphony orchestra gave the second program of the season, a Viennese Evening. The program opened with Schubert's C major symphony, followed by overture to The Bat (Johann Strauss), Sleighride Dance (Mozart), Leonore (No. 3), Overture (Beethoven), Ballet Music (No. 1) from Rosamunde (Schubert), and the Blue Danube Waltz. The melodious quality of the works received attractive presentation.

Organ music featured the program of the Tuesday Musical Club on December 1, at St. Paul's Methodist Church. The organists were Mrs. V. G. Gillingham, Lorene Kinzback, Mrs. Bryan Teas, Gladys MacLennan and Mrs. Carol Ault. The program closed with two numbers by the Club's Choral Ensemble, directed by Portia Spencer.

Rachmaninoff, is the only pianist of note to appear thus far this season in Houston, and his playing at the Scottish Rite Cathedral, on December 17, made a great impression.

The Sunday Afternoon Musicale arranged for the Museum of Fine Arts by the Tuesday Musical Club, are drawing large audiences. K. B. M.

PORTLAND, ME.—The regular music season opened rather later than usual, concert-giving groups delaying their presentations until after the national election.

The first visiting artist of the season was Jan Smeterlin, heard in recital at Portland High School Auditorium November 23, under the auspices of the Portland Music Teachers' Association. Smeterlin proved a sensation in a program of piano music by Mozart, Schumann, Chopin, Liszt, Granados and Tcherepnine. This was the first in a series of three events to be sponsored by the music teachers this season.

A benefit concert for the Portland Symphony Orchestra, at City Hall Auditorium, November 30, brought the appearance of three visiting singers as assisting artists. They were Rosa Tentoni, soprano, Sydney Rayner, tenor and Joseph Royer, baritone, heard in a series of excerpts from grand opera. The three singers were ovationally received by the audience which greatly appreciated their magnificent singing. The enlarged orchestra outdid past performances. The concert was presented under the direction of Mrs. Melvin Pray.

The Portland Rossini Club opened its annual series of public Morning Musicales, at Frye Hall, on November 5, presenting a miscellaneous program of vocal and instrumental solos and concerted numbers. Louise Armstrong made her first public appearance as president of the club.

The Kotzschmar, MacDowell and Marston clubs also had their first meetings of the season.

The Portland Men's Singing Club (directed by Alfred Brinkler), offered its first concert of the season on December 8, at Frye's Hall, assisted by the Haydn Harp Duo of Boston. S. R.

VANCOUVER, B. C.—The second concert of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) provided Jan Cherniavsky, Russian pianist, as guest artist. The orchestra, playing to a capacity house, was heard in the following numbers: Beethoven's Coriolanus Overture; Elgar's serenade for strings; Wagner's prelude to Die Meistersinger; the Sibelius Valse Triste, and Albert Roussel's impressionistic Evocations. The soloist performed Beethoven's Emperor Concerto.

Serge Jaroff and his Don Cossacks made a welcome reappearance at the Auditorium after an absence of two years. The performance was again notable for its exuberance, brilliant virtuosity and military precision. Because of the tremendous demand for seats, it was found necessary to add a matinee performance to the original schedule of one evening program.

Despite one of the worst fogs in Vancouver's history, more than 1,000 music lovers found their way to the Auditorium to hear Kayla Mitzel, Canadian violinist, in recital. The artist disclosed her many gifts through a long and interesting program, combining technical mastery with penetrating musicianship. The able accompanist was Jaye Rubanoff.

A noteworthy choreographic triumph was achieved when the Jooss European Ballet, under the personal direction of its founder, Kurt Jooss, appeared at the Beacon Theatre in two performances. Of outstanding significance on the program was the presentation of The Green Table.

The Vancouver Philharmonic Club held its first recital of the season on November 2 in the Georgian Club. The performers were the St. Cecilia Choristers; Dagny Hyorth and John Christensen, vocalists; Elfie Lussa-Boccini, pianist; and Douglas Stewart, who, assisted by Jessi McLeod, played the Grieg sonata for violin and piano.

The Message of Franz Schubert was the subject chosen by Kenneth Ross for his lecture at the North Shore Philharmonic Club on November 4. Vocalists and instrumentalists were heard in illustrative numbers by the Viennese composer.

Fresh from its tour of the British Isles and Norway, the Elgar Junior Choir (conductor by C. E. Findlater) gave a concert in St. Andrew's-Wesley Church, November 9. The soloists were all members of the choir.

The Vancouver Little Symphony (George Coutts, conductor) gave its annual concert in the Kitsilano Junior School on November 18. The soloist was Lorna Campbell, soprano.

The augmented Ryerson United Church Choir offered a spirited performance of The Mikado by Gilbert and Sullivan at the West Point Grey High School Auditorium. A. A. F.

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Peabody Conservatory of Music

BALTIMORE.—The Peabody Conservatory of Music (Otto Ortmann, director) announces that arrangements have been completed whereby Louis Persinger will conduct a master class for advanced violinists at the conservatory. This class meets weekly on

LOUIS PERSINGER

Thursdays at the Peabody Conservatory during the months of January and February. From necessity, the enrollment is limited. The classes consist of performances of advanced work and a critical analysis of the technical and interpretative problems involved. All members will be required to perform at the classes.

Mr. Persinger's early musical studies were begun in Leipsic, where he studied violin (with Hans Becket), piano, theory and conducting. Years of study and experience with Eugene Ysaye, in Brussels, and Jacques Thibaud, in Paris, further rounded out the young virtuoso's musical conceptions and technical mastery, and Mr. Persinger then took up his career. For several years he was concertmaster of the Berlin Philharmonic Orchestra, and later was the concertmaster and assistant conductor of the San Francisco Symphony Orchestra and leader of the Chamber Music Society of San Francisco. Upon the death of Leopold Auer, Mr. Persinger was chosen to succeed him on the faculty at the Juilliard Graduate School in New York. Among the young violinists who have studied with Mr. Persinger are Yehudi Menuhin, Guila Bustabo, Ruggiero Ricci, Joseph Knitzer and Stephan Hero.

Lincoln Park School of Music

NEWARK, N. J.—The Lincoln Park School of Music (Arthur Mendel and Rose Danzis Parsonnet, directors) offers instruction for beginners and advanced students. The curriculum comprises Dalcroze Rhythmic Movement, Dalcroze Solfege, Elementary Musicianship, Harmony, Piano, Ensemble Playing, Interpretation, Counterpoint and The ABC of Music. Besides the directors, Frances Teall is a member of the teaching staff.

New York School of Music and Arts

An attentive group of auditors filled the salons of the New York School of Music and Arts (Ralfe Leech Sterner, director), on December 3, and heard a group of singers and instrumentalists share a program of twenty-seven numbers. Several of the artists were making debuts. John Grant, clarinetist, played Träumerei (Schumann) with much expression. Mark McGowin, pianist, has a prepossessing personality, and gave Schumann's Soaring with marked ability. His touch is musical, with singing tone, *bravura* technic and sense of climax; warm applause rewarded him. Dorothy Cassidy has a voice of promise, which, united with distinct enunciation, was displayed in When Love Is Kind. Sheila O'Connor, soprano, sang Thank God for a Garden with animation and bright tones; and Richard Dow, colored bass, sang Big Bass Viol in a voice of considerable range and quality. Henry Sahr's rich, low tones were enjoyed in Asleep in the Deep.

Besides these newcomers there were heard the following vocalists: Gilberté Bartelena, Phillip Horn, Valerie and Vera Phillips, Rina Rastelli, Catharine Jonas, Gilbert Uloth, Beatrice Kolis, Michael Petren, Helen Kaye, Marie Danek, and the pianists Hubert Liverman, Gladys Hill and Ethel Gundersen. Margaret Sterling showed sympathetic ability as accompanist. Loud applause prevailed.

F. W. R.

Studio Notes

CLAUDE GONVIERRE

The second of a series of classes in criticism, style and interpretation was held in the new studios of Claude Gonvierre, New York. The pianists present taxed the seating capacity of his spacious studio.

Jessie King was the first to play, and disclosed in two Debussy compositions splendid control and an unusually pleasing quality of tone. Alta Welton, next to appear, played with real sympathy and understanding the Clair de Lune by the same composer. Nina Humbert gave a valse and impromptu by Chopin with real appreciation of the compositions. Especially commendable was her playing of the Chopin valse with the proper *rubato* that this music requires. Annette Wielandt, who played in the first class, displayed again in two compositions by Chopin a rare talent, seriousness of purpose, and artistry. Mary O'Connor closed the program brilliantly with her playing of the Chopin Fantasie-Impromptu. She possesses a facile technic and her reading of the middle movement was that of a seasoned artist. All displayed unusual quality of tone, which is a feature of teaching in this studio. These classes continue monthly throughout the season.

WILLIAM THORNER

John Elliott, tenor, and artist of the William Thorner studios, has been engaged for the production of The Eternal Road. Anne Roselle sailed recently for appearances in opera in Vienna, Budapest and Warsaw. She has been coaching her roles with Mr. Thorner.

BERTA GERSTER-GARDINI

Tonia Tarasen Forsyth and Charles Sorce sang at the Finnish Club, New York, on November 22. Gudrun Ekeland appeared on the same program. Miss Forsyth also sang on December 5 at the International House, New York, for the Finnish Independence Day festivities, offering songs by Kilpinen, the Finnish composer. All are artist-pupils of Mme. Gerster-Gardini.

MRS. JOHN DENNIS MEHAN

Mrs. John Dennis Mehan honored her sister, Kate Cotharin, the artist of Boston, in a studio musical reception a fortnight ago in Carnegie Hall, New York. On the program were Dorothy Johnson, soprano, of unusual middle voice and four-octave range (her mother played her accompaniments); Rita Orville, soprano, heard in Azaël's aria (Debussy), with Sandro Goff, her accompanist. Adelaide Palmer, also a Mehan student, will give a studio recital on December 27.

F. W. R.

LA FORGE-BERÚMEN

A joint recital was given at the La Forge-Berúmen Studios, New York, on December 3, by Violet Durkee Ruffalo, soprano, and Alice Huebner, pianist. An audience that filled the spacious studios greeted the artists with enthusiasm and required them to give many encores. Miss Huebner, a pupil of Ernesto Berúmen, was heard in works by Haydn, Chopin, and a group of moderns. In all her work she displayed a clear and accurate technic and poetic insight. Miss Huebner's playing was rhythmical and musicianly at all times and her interpretations were artistic. Miss Ruffalo sang three groups in Italian, German, and French. She has a voice of beauty and wide range which she employed with musical and artistic intelligence; the tones were easily produced and seemed as fresh at the end of the program as at the beginning. Virginia Duffey was at the piano and gave exceptionally fine support.

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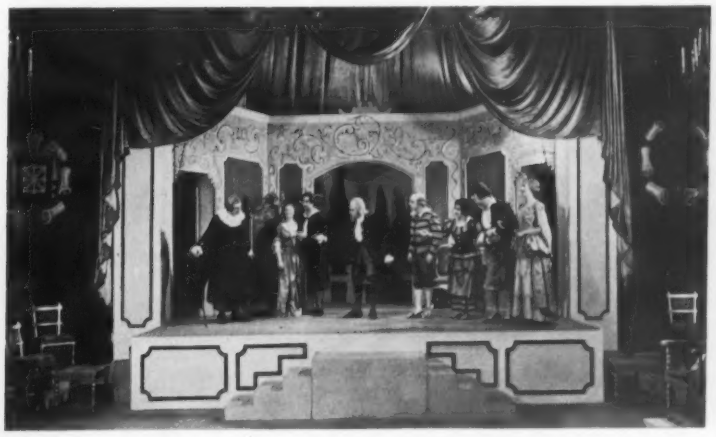
SERGE JAROFF,
conductor of the Don Cossack Russian Male Chorus. Paul Stoes, manager of this group, announces that the Don Cossacks have been engaged to take part in the M-G-M motion picture, Maytime, with Jeanette MacDonald and Nelson Eddy, now in production.

JACQUELINE SALOMONS,
French violinist, has been fulfilling engagements that include the Pasdeloup concerts in Paris, an orchestral appearance in Luxembourg and several radio performances in Paris, as well as a recital in that city.

THE PRESENTATION OF THE COMPLETE COLLECTION OF 225 PUBLISHED WORKS OF FRANZ BORNSCHEIN TO THE ENOCH PRATT LIBRARY OF BALTIMORE.
Left to right: Frederick R. Huber, municipal director of music; Franz Bornschein, composer and member of the faculty of the Peabody Conservatory William G. Baker, Jr., president of the board of trustees of the library; Joseph L. Wheeler, librarian.

ARPAD SANDOR
was accompanist for Lily Pons on December 4 in a recital in Memphis, Tenn. This is Mr. Sandor's third season of association with Miss Pons. He is soon to go on tour with Helen Jepson. (Photo by Otto Kurt Vogelsang, Berlin.)



SCENE FROM THE OPERA, THE FRANTIC PHYSICIAN,
by Molière-Gounod, given at the Juilliard Opera School, New York, on December 9. (Photo by Standard Studios.)

MICHAEL ZADORA
gives his lecture on Tone Problems this afternoon (December 19) at Steinway Hall, New York. On January 13 Mr. Zadora is to be heard in his second Town Hall piano recital of the season. (Photo by Nicola.)

ADOLPH ECKSTROM,
New York vocal teacher, is having an active season in his new studios. (Photo by Phil Reep.)

LUCY VAN DE MARK,
soprano of Los Angeles, was presented in a recital by L. E. Behymer on December 17 at the Los Angeles Philharmonic Auditorium. Miss Van De Mark specializes in German Lieder and these comprised a good part of her program on that evening. (Photo by Autrey.)

HAROLD HENRY
gave the first of three subscription piano recitals on December 1 at the New York home of Mrs. John Henry Hammond. The other events, also to be held in private homes, take place on January 12 and February 2. (Photo by Josephine Rossi.)

ESTHER GOODWIN,
contralto, gave an all-English program in the Beaux Art Salon series at the Medinah Club in Chicago on November 15 and and sang in a Messiah performance at Augustana College, Rock Island, Ill., on December 13. After presenting a song recital on January 25, and holding a special class in voice training the following day in Kalamazoo, Mich., Miss Goodwin will have a concert tour in Wisconsin and Iowa with the American Artists Association.

(See Inside Front Cover for Additional News Pictures)

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